ENGLISH FOR USE

BOOK ONE

BEVERIDGE · RYAN · LEWIS

MIAMI PUBLIC SCHOOLS
DISTRICT NO. 23

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"A book is a friend, so cherish it long"

ENGLISH FOR USE

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BOOK ONE

THE JOHN C. WINSTON COMPANY
CHICAGO PHILADELPHIA TORONTO
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English For Use 1

PREFACE

An Inductive Series. *English for Use* is frankly and persistently inductive. The child begins with an interesting topic and arrives in due time at a principle through its application. Then he is given a wealth of interesting activities which require him to apply the principle. More than this, he is brought back again and again to the most important problems. He is asked to watch his own speech and that of his classmates. Class standards of expression are set up, and the group consciousness is aroused in the interest of correct speech habits.

The Problem. By the time that a child begins an organized study of English, his speech habits have become pretty well fixed. If he has been fortunate in his home environment, much that is presented in the English class is unnecessary except possibly as an antidote for the demoralizing influences of the street and the playground. Unfortunately, however, the speech habits with which the organized study must begin are usually bad. One of the most difficult and important problems of the school is to replace the wrong habit with the right one.

Child Interests. In Books One and Two of the series, this problem of correct habit formation is definitely attacked. The interests of children of the lower grades are appealed to on every page—first, through subjects that are known to attract children of these grades, and second, through activities such as games, dramatization, the discovery and application of facts and principles, group activities, and personal experiences.

The Sentence. Everyone recognizes the importance of establishing the "sentence sense" as early as possible. Particularly in Books One and Two of *English for Use* is the development of the habit of speaking and writing sentences stressed. The fundamental grammar of subject and predicate is developed in a practical way without emphasis on theory but with a large amount of drill in usage.

Oral and Written Work. The written work in Book One is confined to such units as pupils of the third and fourth grades are able to do. In Book Two units of increasing length are required. Inasmuch as everyone speaks more than he writes, the oral work is emphasized more than has been customary in books for these grades. Real situations that appeal to child interest and call for both oral and written expression are set up. After the class has had an opportunity for oral expression, specific problems in written form are presented.

Throughout the series, there is a constantly increasing emphasis on the letter—that form of written expression most nearly universal. The emphasis on the socialized recitation provides the best possible stimulus for an increasing variety of written work.

Correct Speaking. It is safe to say that no series on the market pays more attention to correct pronunciation and clear-cut enunciation than does *English for Use*. Correct sentence structure and accurate use of those most troublesome word forms, the pronoun and the irregular verb, will not redeem the speech of one whose slovenly enunciation seldom produces a pure vowel or a crisp, clean-cut consonant. Throughout the series definite drills are provided to replace bad habits with good ones.

Literary Tone. Along with the habitual use of good written and spoken English should go an increasing appreciation of our priceless literary heritage. Here again, it is

of vital importance to begin where the child is, rather than where we should like him to be. In the choice of literature and in the method of presentation the authors have made use of that very large development in the pedagogy of the subject that has come in recent years. Literary units have not been spoiled by over analysis; the importance of good oral interpretation, particularly of poems, has been stressed, and the spontaneous expression of the child's appreciation has been encouraged.

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PART ONE

1. A STORY FROM A PICTURE

Billy Bubbles

Billy blows such pretty bubbles,
Big and round and bright.
Then frisky little breezes come
And blow them out of sight.

The neighbors call him Billy Bubbles because they see him blowing bubbles day after day. Billy enjoys doing it very much. Besides, he does it to help his mother. You see, Billy has a brother, Roy, and a sister, Jane. Roy is four years old and Jane is two. Billy is "going-on six." When mother is busy, Billy takes care of Roy and Jane. He blows bubbles for them, and that keeps them happy. Sometimes a big, fat bubble breaks and splashes Billy's face. Then the children all laugh. One day Aunt Jennie took Billy's picture. There it is on the opposite page.

A story from a picture. Look carefully at the picture. Notice that the picture-story is called Billy Bubbles. Do you think it is a good name? What name would *you* give to the picture story? Names of stories are called *titles.* Your teacher will write several of the titles on the board. Notice that she begins all the important words of the titles with capital letters.

The sentence sense. Tell one thing about the picture. This one thing you tell is called a *sen-*

tence. Tell two other things about the picture. By pausing make your voice show where each telling sentence ends. Let your voice fall at the end of each telling sentence so that your classmates can count the sentences. See how many can give sentences about the picture and show where each sentence ends by pausing and letting the voice fall.

Sentences—conversation. Did you ever try to help your mother as Billy Bubbles did? Tell in one sentence one thing that you did to help her. Tell in one sentence something interesting about your baby brother or sister; a good time you had; a game you played; your Christmas tree; your pets.

If you can give correctly the answers to these questions you are ready for a new lesson.

1. What is the name of a story called?
2. How should important words of titles be written?
3. How can you show your classmates that you have finished a sentence?

2. SPEAKING WORDS CORRECTLY

What is the middle letter of the word *can?*

The following words have the same letter with the same sound:

hat	hatch	man	stand
cat	catch	ran	land
sat	latch	fan	hand

Speak the word *can* slowly five times. Say the word *can* with each of the words in the list.

Read the following sentences, always speaking the word *can* correctly:

1. Tom can count to fifty.
2. Can he read as well as he can count?
3. Can you swim well?
4. John can run very fast.

3. A GAME

The game begins this way:

First pupil: I can make a paper cap (or something else). What can you make? (To second pupil.)

Second pupil: I can make a sailboat. What can you make? (To third pupil.)

In this way each pupil answers a question, using the word *can*, and asks the next pupil a question, using *can*.

Your teacher, the leader in this game, will ask any boy or girl who does not speak the word *can* correctly to repeat his sentence. All those who speak the word *can* correctly the first time win the game. Try to have everybody in the class a winner.

Writing questions. Notice how the questions in this game are written. This mark (?) is called a *question mark*. Write three questions that have been asked in playing the game. Think about the capital letter for the first word of the sentence and the question mark at the end. Look

over your work carefully to see that the questions are written correctly.

Plan a game like the one given on page 3, and use the words *catch, get, them,* and *just.* These words are often mispronounced. Be very careful to speak them correctly. You may begin the game this way:

First pupil: (To second pupil.) I can catch a ball What can you catch?

4. ANOTHER STORY FROM A PICTURE

A Fine Treat

On page 5 is a picture of a friend of Billy Bubbles. He has such a bright smile that people call him Sunny. He takes care of his baby brother just as Billy does. Do you think he loves his little brother? Why do you think so? Give the baby a name. What is Sunny giving him? Do you think the baby will enjoy the treat? Why? What season of the year is it? How can you tell? Do you share your good things with other little children? What is the title of the story this picture tells? How is it written?

Oral exercise. Tell a story about Sunny and his baby brother. Tell your story so that we shall enjoy it. Give the story a title.

Tell some other things that Sunny did to amuse his brother.

One of you may pretend to be Sunny and one

may be the baby. Talk to one another about having a treat such as the children in the picture are enjoying.

Written exercise. Copy on your paper the sentences given below.

The boy and his brother play together.
I am sure they have good times.
Sunny gave the baby a treat.
It was an ice-cream cone.
Do you think he liked it?
Was Sunny a kind boy?

5. STUDIED DICTATION

Notice how the sentences are written. The first word of every sentence begins with a capital letter. If the sentence asks a question, a question mark is used at the end. Read a sentence which asks a question. If a sentence tells something, a period is used at the end. Find a sentence that tells something or makes a statement.

How to study dictation. Study the exercise at the top of the page. Notice the use of capitals and the marks which are placed at the ends of the sentences. Tell it aloud to the class in this way:

The begins with a capital letter because it is the first word of the sentence.

A period is used after *together* because the sentence is a statement.

The word *I* is a capital letter because it is the first word of the sentence, also because the word *I* always is a capital.

The period is used after *treat* because the sentence is a statement.

Continue in the same way until you have finished the exercise. This study will help you to write the exercise correctly when your teacher dictates two or three of the sentences.

Written dictation. After you have studied the sentences carefully, you may close your books. Your teacher will read some of the sentences, and you may try to write them correctly. Read them over after you have written them to make sure that you have used capitals, question marks, and periods correctly. Also be sure that you have spelled the words in the right way.

6. CORRECT USAGE—*IS*, *ARE*

I see a squirrel. He *is* sitting on the limb of a tree.
He *is* eating a nut.
The other squirrels *are* on the ground.
We *are* watching them.
You *are* close to them.
They *are* not afraid of you.

When do we use the word *is?*
When do we use the word *are?*
When we speak of one we use *is*.
When we speak of more than one we use *are*.

Copy the sentences below, putting *is* or *are* in the blank spaces:

1. Two flags —— flying from Rob's porch.
2. —— that your flag, Eugene?
3. Yes, it —— the new one that father gave me.
4. My silk flag —— too torn to use.
5. Rob's small flag —— torn, too.
6. How warm the sun —— today!
7. Spring —— here. The grass —— green; the flowers —— in bloom; the children —— happy.
8. "The large stars —— the sheep.
   The small stars —— the lambs, I guess."

1.	It is ***I.***
	It is ***he.***
	It is ***she.***

COMMON ERRORS CORRECTED

7. A GAME

LEARNING TO USE *IT ISN'T*

One of you may write the word *day* on the blackboard. The first pupil who thinks of a word that rimes with *day*, that is, has the same sound, may stand. The rest of you must try to guess the word of which he is thinking. The pupil standing is the leader.

Leader: I know a word that rimes with *day*.
First pupil: Is it something we all like to do?
Leader: No, it isn't *play*.
Second pupil: Is it the name of a month or a girl?

Leader: No, it isn't *May*.
Third pupil: Is it something that grows in a field?
Leader: Yes, it is *hay*.

The pupil who guesses the right word may be the leader.

Play the game with the word *store*, *sky*, *tree*, or any other word that you may choose.

8. CORRECT USAGE—*THERE IS*, *THERE ARE*

There is a thrush's nest in the maple tree. *There are* three baby birds in it. *There is* the father bird now, coming to feed them. *There are* some robins in the tree too.

I

Answer each of the following questions in a sentence:

1. How many nests are meant in the first sentence?
2. How many baby birds are spoken of in the second sentence?
3. How many father birds are there?
4. Does the fourth sentence tell of one robin or more than one?

When do you use *there is? there are?*

II

The class may divide into two groups. Each pupil in Group I may ask a question, using *is*

there or *are there*, and each pupil in Group II may answer one of the questions, using *there is* or *there are*, thus:

First pupil: Are there two cows in the barn?
Second pupil: No, *there is* only one cow in the barn.

III

Copy the following sentences, putting in the word *is* or *are*.

1. —— there one book on the table?
2. No, there —— four books.
3. There —— hundreds of books in the library.
4. There —— one sheet of paper on my desk.
5. There —— a pencil too.
6. There —— several books on my desk.
7. There —— four windows in the room.
8. There —— only one door.
9. How many pupils' desks —— there?
10. There —— one teacher's desk.
11. —— there a clock in the room?
12. There —— a clock on the wall.
13. There —— plants on the shelf.
14. There —— a newspaper on the table.

9. SPEAKING ENDINGS CLEARLY

jumping	swinging	moving	shouting
running	laughing	flying	throwing

What are the last three letters in all these words? All say *ing* together.

Repeat together, after your teacher, the eight words in the list. Be sure to speak the ending of each word clearly. Make the endings ring.

Make a list of all the words that you can think of that end in *i-n-g*.

10. TALKING ABOUT A PICTURE IN VERSE

Turn to page 5 and look at the picture of Sunny and his little brother again. Isn't that a baby that *anyone* would love? If an artist were to paint his picture, can you guess what colors he would use for baby's hair, and lips, and cheeks? The baby is looking down at the "treat" in Sunny's hand. Can you guess the color of his eyes? Someone saw a picture of a pretty baby and put down his "guesses" in verse. Read the poem. See whether you would answer the questions in the same way that they are answered in the poem.

GUESS

I see two lilies, white as snow,
That mother loves and kisses so;
Dearer they are than gold or lands;
Can you see the lilies?—Baby's hands!

I know a rosebud fairer far
Than any buds of summer are;
Sweeter than sweet winds of the south;
Do you know the rosebud?—Baby's mouth!

I know a place where shines the sun,
Yes, long, long after day is done;
Oh, how it loves to linger there!
Can you see the sunshine?—Baby's hair!

There are two windows where I see
My own glad face peep out at me;
These windows beam like June's own skies;
Can you guess the riddle?—Baby's eyes!

—ANONYMOUS

2. There *is* John.
There *are* the girls.

COMMON ERRORS CORRECTED

11. WORD STUDY

1. Mary washed the dishes *and* Alice swept the floor.
2. I like oranges, *but* I like peaches even more.
3. Jack peeped in at the sleeping giant, *yet* he did not go near him.
4. Goldilocks felt sleepy, *so* she lay down in the Little Bear's bed.
5. Cinderella's proud sisters put on their fine dresses, *then* started for the ball.
6. Bob wanted another piece of cake; *still*, he didn't like to ask for it.

What is the first thought in Sentence 1?

What is the second thought in Sentence 1?

What word *connects* or joins the two thoughts?

Answer the same questions with regard to the other sentences given.

Do you notice that a different connecting word is used in each?

Copy the sentences below and select one of the words from this list to fill in the blanks.

and	so
but	then
yet	still

1. Jack Horner put in his thumb —— pulled out a plum.
2. Bo-peep's sheep came back, —— they had left their tails behind them.
3. Mother coaxed the baby to walk, —— he was afraid to try.
4. Dorothy wanted to buy her mother a birthday gift, —— she saved her pennies.
5. Red Riding-Hood packed her little basket, —— started for her grandmother's house.
6. Dotty couldn't write very well, —— she thought she'd try to write mother a letter.

Use as many different words as possible to connect your thoughts. Do not always use the word *and*. Write sentences of your own, using the connecting words you have learned in this lesson.

12. CHOICE OF WORDS

The Lion and the Mouse

Once upon a time a *huge* lion lay down in a field to sleep. A *tiny* mouse ran across his face. This *wakened* the lion and made him angry. He was going to kill the mouse, but the *timid* little *creature* begged him not to *harm* her. The mouse said she would repay the

lion's *kindness* some day. The lion laughed and let her go.

Soon after the lion was caught by some hunters. They *tied* him with ropes. The mouse saw the lion and *gnawed* the rope with her teeth. That set the lion free. The mouse did this because the lion had once been *kind* to her and *spared* her life.

13. A GAME AND A POEM

I

Look at the story of "The Lion and the Mouse." Notice that some of the words look different from the others. We are going to pretend that each of these words is a lion which has been caught in a trap. You are going to be the mice to set the lions free.

One girl chose the word *huge* for her lion. In the list of words below she found the word *big*. She took out *huge* and put in *big;* then her lion was free.

Here are some words that will help you. Read them over, when you find a word that means the same thing as a word in the story, raise your hand. Be able to answer like this, "I took out *huge* and put in *big*."

hurt	bit	little
goodness	big	saved
animal	roused	large
fastened	good	over
frightened		

II

In the Dark

Who's afraid in the Dark?
"Oh, not I," said the owl;
And he gave a great scowl,
And he wiped his eye,
And fluffed his jowl—"Tu whoo!"
Said the dog, "I bark
Out loud in the dark—Boo-oo!"
Said the cat, "Miaow!
I'll scratch anyone who
Dares say I do
Feel afraid—Miaow!"
"Afraid," said the mouse,
"Of dark in the house!
Hear me scatter
Whatever's the matter—
Squeak!"
Then the toad in the hole
And the bug in the ground,
They both shook their heads
And passed the word round;
And the birds in the tree,
The fish and the bee,
They declared, all three,
That you never did see
One of them afraid
In the dark!
But the little boy who had gone to bed
Just raised the bedclothes and covered his head.

—*Selected*

Oral exercise. What is the title of this poem? Do you know that night is only a big shadow?

Make a list of the characters who were not afraid. Who was afraid?

Answer the following questions in complete statements:

What did the owl say?
What did the dog say?
What did the cat say?
What did the mouse say?
Where do owls stay in the daytime?
Why do they fly about at night?
You cannot hear an owl flying. Why?
Have you ever heard a mouse at night?
Tell what you think it was doing?
What do you think about the little boy who covered his head?

Telling a story. Pretend that you are one of the characters. Tell of an adventure in the dark. Remember to help each other.

Writing a story. Write your story. Tell who went out in the dark. Tell what happened. Tell where and when it happened.

14. MARKS OF PUNCTUATION

Give the reason for the use of the capitals and periods in the story of The "Lion and the Mouse" on page 13.

Read the title of a story in your reader. Tell what words are written with capitals.

How is the word *I* always written?

15. A GAME

WHAT ARE YOU?

Leader: What are you, Billy?
Billy: I am a red pencil.
Leader: What can you do?
Billy: I can write a story.

Take turns being leader and pretend to be different things.

3.	It was *he.* It was *she.* It was *we.*

COMMON ERRORS CORRECTED

16. CORRECT USAGE—*DON'T, DOESN'T*

She *doesn't* know her tables as far as two times two,
She *doesn't* know her letters, and we *don't* know what to do;
She cannot hold a pencil, and it seems a dreadful shame,
For dolly's old enough for school, and *doesn't* know her name.

—*M. E. G.*

Don't means *do not.* *Doesn't* means *does not.*

Of how many people are you speaking in the first line? If you were speaking of more than one

doll and said *they* instead of *she,* would you say *doesn't* or *don't?*

What word do you use with *we* in the second line?

Doesn't is used when one person is spoken of; *don't* is used when two or more are spoken of, and with *I* and *you;* as, "I *don't* want to go." "You *don't* look happy."

The class may divide into two groups. Each child in the first group may tell something that he doesn't know how to do, or something that he doesn't like; as, "I *don't* know how to swim," or "I *don't* like to be sick."

Each child in the second group may repeat what the child opposite has said, using his name; as, "Fred *doesn't* know how to swim," or "Fred *doesn't* like to be sick."

17. WRITING *DON'T, DOESN'T*

What does the word *don't* mean? What letter is left out?

Notice the mark which is used in place of the letter.

This mark is called an *apostrophe.*

What is the meaning of the word *doesn't?*

What letter is omitted?

What mark is used in place of the letter?

The word *didn't*, which means *did not*, is also written in this way.

Several of you may write the words *doesn't*, *don't*, and *didn't* on the blackboard.

Don't, *doesn't*, and *didn't* are *contractions* of *do not*, *does not*, and *did not*.

Words which are shortened by leaving out letters are called contractions.

Copy the following sentences, putting *don't*, *doesn't*, or *didn't* in each space. Be sure to use the *apostrophe*.

1. Why —— Harry want to play ball with us? I —— know why he —— want to play ball.
2. Why —— the boys play ball yesterday? Perhaps their mothers —— want them to go out.
3. Helen —— look happy. —— she feel well? I ——know. She —— complain.

Learn these forms:

I don't	It doesn't	You don't
You don't	The boy doesn't	They don't
He doesn't	We don't	The boys don't

18. A TEST DRILL

1. What do you call a word that has been made shorter by letters being omitted?
2. How do you show that a letter or letters have been left out?
3. Give contractions for *do not, does not, can not, we will, is not, are not, did not.*

19. USING THE VOICE

I

To make clear, pleasing sounds you must breathe deeply.

A boy or a girl who learns to play the piano or violin must practice the notes over and over in order to make smooth, clear tones. You also must practice with the musical instrument that is in your throat, if you wish to speak or sing in clear, smooth tones.

Begin your practice with a breathing exercise.

1. Stand on the balls of your feet, with your heels only lightly touching the floor, your chest forward, and your shoulders back.

2. Place your hands on your ribs at the waist line, with fingers forward and slanting downward, and thumbs back.

3. Breathe in gently through your nose without raising your shoulders. Be sure that you feel your breathing where your finger tips rest against your ribs. Breathe out gently, sounding *sh* slowly. Again feel with your finger tips. Repeat five times.

4. Breathe in gently and deeply, keeping your fingers as before. Breathe out slowly, saying the *ä* in *färm*. Repeat five times.

5. Breathe in as before. Breathe out slowly, saying the *ō* in *nōte*. Repeat five times.

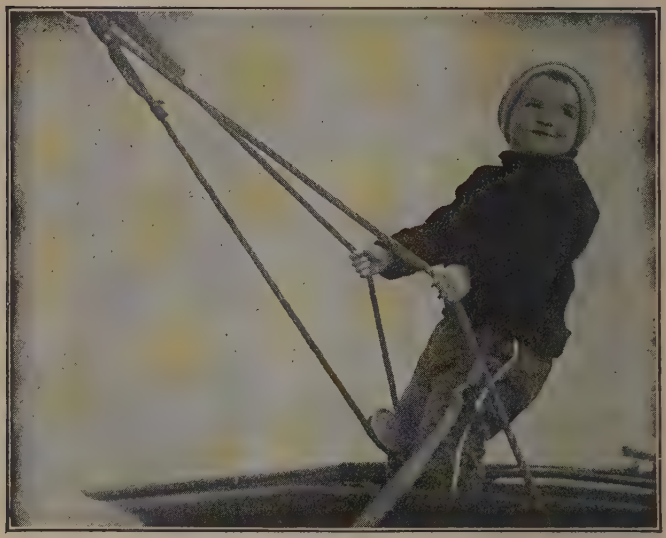
If you feel your fingers move out with each breath, you are breathing deeply.

Remember that you must not lift your shoulders in breathing.

20. A GAME—WHO IS SPEAKING?

The one who made the highest score in target practice may be the leader. The leader leaves the room and stands where he can hear you but cannot see you. Another pupil stands and says, "Come." The leader answers, "Who is speaking?" The pupil standing replies, "It is I who am speaking." The leader guesses who it is. He may say, "It is Helen who is speaking." If the leader is wrong the pupil standing replies, "No, it is not she." If the leader gives the right name the pupil standing answers, "Yes, it is she. Come in."

The leader will take his seat and someone else will take a turn. The row making the fewest mistakes will win the game. If you wish to play well you must learn to notice how different voices sound; then you can tell who is speaking. When the game is over, think of someone with a pleasant voice, and be ready to tell why you like it.



21. A STORY FROM A PICTURE

Oral work. This is another picture story. Look at the picture carefully. Where is the little boy? Do you think his home is on a mountain or near a lake? Why? Does the boy look healthy or sickly? Do you think he is the kind of boy that drinks milk and eats cereal? Why? Do you think he eats much candy? His name is Jerry. He lives in Canada and is only two years old. Is Jerry a big boy for his age?

After you have studied the picture, make up several good titles for it.

One title might be, "Helping Daddy." Another title might be, "Before the Mast."

Written work. Write your title on a sheet of paper. Complete the following sentences:

One day Jerry and —— went —— on the ——
Jerry —— to climb ——.
He left his father and went ——.
When the yacht started, Jerry ——.
When dinner time came they —— ——.
While they were eating their picnic dinner, Jerry's cup upset —— ——.
Daddy jumped, mother —— and Jerry ——.
Just as the sun was —— they —— ——.

22. CONTRACTIONS AND QUOTATIONS

I

THE GRASSHOPPERS' CROQUET

Four little grasshoppers, one fine day,
Hopped on the lawn to play croquet.
"We can't use mallets and balls," one said,
"But we'll play a game of our own, instead;
We'll hop through the wickets ourselves and see
Whether I beat you or you beat me."
So hippity-hop they went around
Through all the wickets upon the ground,
Till the one who was leading made a jump
And hit the home-stake—bumpity-bump!
Then out came Johnny and Bess to play,
And the four little grasshoppers hopped away.

—*Malcolm Douglas*

1. How many grasshoppers were playing? Make a complete sentence.

2. What did the first one say? What might he have said instead of *can't?* What do we call the tiny mark between *n* and *t* in *can't?* Find another contraction. What letter is left out in this word?

3. Notice the little marks before "We can't use mallets and balls." They show that it was the grasshopper who said, "We can't use mallets and balls." We are saying or quoting the exact words of the grasshopper, so we call the little marks *quotation marks.* Find another place in the poem where quotation marks are used. Read that quotation.

II

THE ELF AND THE BUMBLE BEE

"Oh, Bumble Bee!
Bumble Bee!
Don't fly so near!
Or you will tumble me
Over, I fear!"

"Oh, funny elf!
Funny elf!
Don't be alarmed!
I'm looking for honey, elf.
You shan't be harmed."

"Then tarry, oh,
Tarry, bee!
Fill up your sack;
And carry, oh, carry me
Home on your back!"

—*Oliver Herford*

St. Nicholas

23. THE SENTENCE

I

A Clever Monkey

One day at the zoo I saw a clever monkey. He was eating his dinner. It was fun to watch him. The keeper fastened a napkin around the monkey's neck. The monkey sprang into a chair in front of a table. The keeper sliced a banana and gave it to the monkey. This he ate with a fork. Next the keeper brought a bottle of milk and a glass. The monkey poured the milk into the glass and drank it at one swallow. The keeper unfastened the napkin, and the monkey jumped down from his chair. Wasn't he a clever monkey?

Count the sentences in the story. **Why is it easy** to count them?

How does each sentence begin? What mark is written at the end of a question? at the end of a statement?

A sentence expresses a complete thought.

II

Going to the Zoo

Your teacher has a book of animal pictures. We shall call that book the zoo. You may go to the zoo one at a time and take a peep at some animal. When your visit is over, face the class. A pupil will ask, "What did you see at the zoo?" You will answer, "I saw —— at the zoo."

Making sentences. Make a sentence telling who was watching the monkey.

III

You will notice in the story, *A Clever Monkey*, that there are many sentences. How many do you count? Why is it easy to count the number of sentences? Some sentences are telling sentences and are called statements. Some sentences are asking sentences and are called questions. Each sentence begins with a capital letter. What mark is written at the end of a question? What mark is written at the end of a statement?

Each sentence expresses a thought.

IV

Read the following groups of words:

1. at the zoo
2. watching a large monkey
3. around the monkey's neck
4. in front of a table
5. with a fork
6. at one swallow

Look at the first group of words. Does it tell you something? Does it ask you something? Is it a sentence? Give the reason for your answer.

Tell what you saw at the zoo one day. Have you made a sentence?

Read the second group of words. Make a sentence telling who was watching the monkey.

Make a sentence telling what was around the monkey's neck.

Make a sentence telling what was in front of the table.

Look again at the sentences of the story, page 25. With what kind of letter does the first word of each sentence begin?

Look at the mark at the end of each of the first three sentences. This mark is called a *period*. It is placed at the end of a sentence that *tells* something.

Look at the mark at the end of the last sentence. This mark is called a *question mark*. It is placed at the end of a sentence that *asks* something.

Written dictation. Be sure that you are able to spell all the words in the first four sentences on page 25. Notice how each sentence begins and how it ends. Now close your books. Your teacher will dictate the four sentences to you. Correct all mistakes that you have made.

24. A SENTENCE GAME

The leader may play that he is an animal. He must describe the animal without telling its name. He may say something like this:

"I am a four-legged animal. I am covered with black curly hair. I am a good playmate for the children. I also protect my master's house."

If you cannot guess the name, you may ask a question about the animal's appearance or habits; that is, how he looks and what he does. The leader fails if he does not answer in a sentence. The pupil who guesses correctly may describe another animal.

This game may also be played by telling about birds, flowers, trees, fruits, or about machines; such as, steam engines, airships, motorcycles, and automobiles.

25. SPEAKING WORDS CORRECTLY

WHEN, WHERE, WHY

Stand for the breathing exercise. Form your lips for a whistle. Take a deep breath. Blow out, but do not make a whistling sound.

This is the way to make the *wh* in *when*, *where*, and *why*.

Now take another deep breath. Blow out, saying the word *why*. Do the same with *when* and *where*.

Read the following poem. Find all the *wh* words.

Read the poem, one line at a time. The first pupil may ask the question, the second, answer it, and so on. Be careful of your pronunciation of the *wh* words.

Speak these word groups in the poem clearly. Do not run the words together:

did you
out of
in them
left in
got here
stroked it
at once a

those eyes
as I
sparkle and spin
found it
soft hand
smile of
about you

and so

Baby

Where did you come from, baby dear?
"Out of the everywhere into the here."

Where did you get those eyes so blue?
"Out of the sky as I came through."

What makes the light in them sparkle and spin?
"Some of the starry spikes left in."

Where did you get that little tear?
"I found it waiting when I got here."

What makes your forehead so smooth and high?
"A soft hand stroked it as I went by."

Whence that three-cornered smile of bliss?
"Three angels gave me at once a kiss."

But how did you come to us, you dear?
"God thought about you, and so I am here."

—*George Macdonald*

26. STUDY OF THE SENTENCE

QUESTIONS AND ANSWERS

How many sentences do you find in the poem, *Baby?* Read the sentences that are questions. Read the sentences that are statements.

Your teacher will read one of the questions and one of the answers to you, after you have had time to study the poem. With books closed, see if you can write the sentences correctly.

Notice in the first and last questions what words show to whom the questions are spoken. *Baby dear* and *you dear* are separated from the other words by a mark called a *comma.* Be sure to write the sentences correctly. Notice that the first word of every line of poetry begins with a capital letter. Be careful to write the lines as they are written in the book.

27. ANOTHER STORY PICTURE

Answer every question about the picture in a sentence.

What are the boys in the picture doing? Where are they? Do you think they planned their trip before they started? Look at the fish poles. How were they made? What are the boys using for bait? Why are the boys so quiet? What are they watching so closely? What will they do if they get a bite? Do you think that they will

catch any fish? What kind of fish do you think they will catch? How will they carry the fish home? Give a name to the boy who is wearing a cap. What name will you give his friend?

Do you think —— and —— are having a good time?

Did you ever go fishing? Where did you go? Who went with you? What did you use for bait? Did you catch any fish? What kind of fish did you catch? Did you have a good time?

Written composition. You may now tell your story on paper. Remember to tell who went, when you went, where you went, and what you did.

Here is the story Billy Brown told about a fishing trip:

One day last summer John and I went fishing. We went over the hill to the river.

We used big, fat grubs for bait. We found them in an old log. John carried them in his pocket. John slipped on a stone and got his feet wet. He caught a fish. Something ate my bait.

When we went home we carried John's fish on a willow stick. Mother cooked it for us.

Billy told a nice long story, but he could have told us more. He could have told what kind of fish John caught. Then his sentence might have said, "John caught a perch." Could he have told us more about the perch? Think of something else he might have said about it. Which stones

are slippery, dry ones or wet ones? Billy forgot to tell us what kind of stone it was.

The sentence about the big, fat grubs is a good one. Read it. Find another sentence which tells us all we want to know.

Making sentences. When we wrote our story about fishing we learned that we can make sentences grow. Here are five sentences which are too short. They would be more interesting if they told more.

Joe saw a puppy.
James has a sled.
Mother has a dress.
Father bought an automobile.
I saw an apple.

Now we want to know more about the puppy that Joe saw, so we say:

Joe saw a fat puppy.
Joe saw a fat, brown puppy.
Joe saw a fat, brown puppy in the park.

Change the rest of the sentences so they will tell more. Do this orally.

Written exercise. Here is another sentence which should tell more. Copy it on paper or the blackboard, and see how interesting you can make it.

I saw a bird.

28. A GAME—SECRETS

Your teacher will give to each of you a card on which she has pasted a picture. The picture will be your secret. Your teacher will ask for the secrets. A pupil whose card had a rose on it, might say, "I have a beautiful, red rose." Try to think of the most interesting way to describe the secret on your card.

29. MEMORIZING A POEM

A Boy's Song

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and over the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest,
There to track the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow lies the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

—*James Hogg*

Listen carefully while your teacher reads the poem. Notice the title. The poem tells the

story of the picture, page 31. Most boys and girls enjoy doing the things told about here: fishing in the deep pools, hunting for the bird's nest, playing in the fields of new-mown hay, tracking the bees to their store of honey, and gathering the biggest nuts from the friendly trees. Do you feel happy as you hear this lively poem read? You should read it in a cheerful tone of voice.

Look at the first four lines of the poem. A line of poetry is called a *verse*.

Each group of verses is called a *stanza*. Find a stanza in your reader.

Notice that the first word of every line of poetry begins with a capital letter. As you study each stanza, notice also the mark used at the end of each line. Find out the meaning of words that you do not know. Study each stanza. When you have learned the poem, write one stanza on the blackboard or on paper. Every boy and girl will wish to do this correctly.

After you have written the stanza, open your book and correct any mistake that you may have made.

30. CORRECT USAGE—*HASN'T, HAVEN'T*

May *hasn't* a pencil, I *haven't* a pen,
We're so tired we can't even think;
If we *haven't* a thought nor a pencil nor pen,
What's the use of looking for ink?

—*M. E. G.*

Hasn't means *has not*. *Haven't* means *have not*. What letter is omitted in each of these words? What mark takes the place of these letters?

If you were talking of two little girls who hadn't a pencil, what would you say?

Each pupil in the front row may name something that he hasn't; as, "I haven't a ball." Each pupil in the second row must repeat in turn what the pupil opposite him has said, using his name; as, "Joe hasn't a ball."

What letters are omitted in the words *we're*, *can't*, and *what's*? These words are all *contractions*.

Copy the following sentences, using *hasn't* or *haven't* in the spaces. Be sure to use the *apostrophe*.

1. Why —— you finished your kite, Will?
2. I —— all the things yet.
3. Father —— brought me the paper I need.
4. I hope he —— forgotten it.
5. I'm afraid we —— enough cord.
6. —— you another ball of cord?
7. Yes, but I —— tied it on yet.
8. —— Margaret been to school today?
9. I don't know; I —— seen her.
10. —— you heard that Helen is ill?
11. John says that he —— studied his language lesson.

4.	I have *no* pencil. I haven't *any* pencil.

31. A LANGUAGE GAME—THE PEDDLER

I

The teacher may choose one pupil to be the "peddler" and will give him some small article without letting the class know what it is. The various members of the class may question the peddler as to what he has. The peddler must give up his place to someone else when a member of the class guesses what he holds. He likewise forfeits his place if he makes a "slip" and uses the expression "*I haven't no* ——." Nearly all children like these question and answer games. The game proceeds in this fashion:

Class: Peddler, have you a pencil?
Peddler: No, I haven't a pencil.

Class: Peddler, have you an eraser?
Peddler: No, I haven't an eraser.

II

CORRECT USAGE

Here are two correct ways of saying a number of things which you say nearly every day at school. Use both forms.

I haven't any paper.
I have no paper.

I didn't say anything.
I said nothing.

He didn't give me anything.
He gave me nothing.

32. SPEAKING WORDS CORRECTLY

Take a deep breath. Breathe out quickly as you say the word *get*. Repeat ten times.

Harry and Donald are talking. One of you may take the part of Harry; another may take the part of Donald. Harry and Donald must be careful to speak the word *get* correctly.

Harry: Where did you *get* your baseball, Donald?

Donald: It came from Johnson's. Father told me to *get* it there.

Harry: Did you *get* it with your own money?

Donald: Yes, I saved my pennies until I had enough money to *get* a good ball.

Harry: It is a fine one. I think that I shall save my money to *get* one just like it.

Write a sentence using the word *get*.

Read your sentences aloud, each in turn.

33. WRITING QUESTIONS AND ANSWERS

Write one of the conversations that you made in the exercise given above. Notice carefully that the comma is used to separate the name of the person spoken to from the rest of the sentence. Be careful about beginning the first word of every sentence with a capital. Place the question mark at the end of every question.

34. CORRECT USAGE—*TWO*

Put *two* books on your desk.

Some one may put *two* pieces of chalk on the blackboard ledge.

Write *two* words on a piece of paper.

Name some things in the room, of which there are *two*. Name some things of which you have *two*.

Write a sentence about each of the following:

two brothers	two knives	two balls
two dresses	two apples	two dolls

Copy these sentences and fill the blanks with the correct words.

1. —— apples and —— apples are four apples.
2. Henry gave —— apples to each of his —— brothers.
3. —— and three are five. Four and —— are six.
4. —— boys were absent from our class today.

35. A STORY TO FINISH

I am mother's thimble. Yesterday I was lost. Shall I tell you how everybody hunted for me?

Oral exercise. Have you ever played that you are something or somebody other than yourself? This is surely a very good game. Play that you are mother's thimble. Tell in your own words the story of the search. Each member of the class may give a sentence. Try to tell the story of the search just as it happened.

Written exercise. Make up a good name for the story you have just told. Choose the best one. Your teacher will write on the board the title chosen. She will leave a space between the

name and the story. The teacher will write the sentences on the board, or she may send several of you to the board to write your own sentences.

5. *This* pencil is mine.
That pencil is yours.

COMMON ERRORS CORRECTED

36. CORRECT USAGE—*WERE*

1. *Were* you at the circus, Ned?
2. Oh, yes, I *was* there.
3. *Were* you on time?
4. No, we *were* a little late, but we *were* able to get seats.

The word *were* is always used with *you* whether *you* means one or more than one person.

I

The class may have a little talk in which the first pupil may ask a question using *were you*, and the next may answer the question correctly. Thus:

First pupil: *Were* you early for school this morning, Frank?
Second pupil: Yes, I was here early, Tom.
Third pupil: *Were* all the boys and girls early, Mary?
Fourth pupil: No, they were not all early, Clara.

In this way each pupil may ask or answer a question, using correctly the word *was* or *were*.

Use *was* when you speak of one person or thing.

Use *were* when you speak of more than one person or thing, or when you use the word *you*.

II

Copy the following sentences and complete them by putting in the word *was* or *were*.

1. We —— at the zoo yesterday.
2. —— you afraid of the animals?
3. I —— a little afraid of the lion.
4. The elephant —— taking a bath.
5. Did you think the monkeys —— funny?
6. Oh, yes. They —— very funny.
7. We are going again Saturday. I wish you —— going with us.
8. We —— at the seashore.
9. Did you go into the water? No, it —— too cold.
10. The waves —— very rough.
11. The air —— warm.
12. No cloud —— in the sky.

37. A GAME

LEARNING TO USE *I SAW*

I

Your teacher will let a number of you pass by the window. When you return to your seats, tell in turn what you saw. Try to remember as many things as possible. Try not to use more than one *and*. Begin with "*I saw.*" The child who remembers the greatest number of things is the winner.

1. What did John see?
2. Who saw more things than John?
3. How many did Mary see?
4. How many more things did Ned see than Mary saw?
5. How many did you see?

II

Complete the sentences given below, by putting in *see* or *saw*.

1. What do you —— on your teacher's desk?
2. I —— a pen, a pencil, an inkwell, and some books.
3. Tell the class what you —— on your way to school.
4. I —— trees, birds, a dog, boys and girls, an automobile, and a horse and wagon.
5. John and I —— the bears at the zoo yesterday.
6. When they —— us, they came up to the fence to get some peanuts.
7. Whenever I —— a squirrel on the lawn, I try to feed him. I —— one yesterday, but he ran up a tree as soon as he —— me.
8. I —— the sunset last evening.

38. CORRECT USAGE—*SIT* AND *SAT*

1. Mother *sits* in the big chair.
2. The boys *sit* at the table.
3. The girls *sit* near the window.
4. The baby *sits* on the floor.
5. The cat *sits* by the fire.

1. Where does mother *sit?*
2. Where do the boys *sit?*

3. Where do the girls *sit?*
4. Where does the baby *sit?*
5. Where does the cat *sit?*

"You may *sit* on the front seat, Jack," said father, as we started home from the city.

"No," said Jack, "I *sat* on the front seat when we came to the city. It is Fred's turn now. He *has sat* on the back seat three times. I *have sat* there only twice."

"Very well," said father, "*sit* where you like."

Fred was glad to *sit* on the front seat. Soon they were home.

"Thank you, Jack," said Fred, as they went into the house. "Now we both *have sat* on the front seat three times."

I

Answer the following questions in sentences:

1. Where did Jack sit when they went to the city?
2. Where did Fred sit?
3. Where did Jack sit on the way home?
4. Where did Fred sit?
5. What did Jack say about Fred? Answer in his own words.
6. What did he say about himself? Answer in his own words.
7. How many times have both boys sat on the front seat?

8. How many times have both sat on the back seat?

II

Read the following sentences, putting in *sit*, *sits*, or *sat* in each of the spaces:

1. Do you know where John —— in school?
2. Yes, he —— in the third seat in the first row.
3. He —— there all last month, too.
4. I have —— in the same seat all the year.
5. I like to —— near the front of the room.
6. My brother —— in the first seat on the first row.
7. He has —— there all the term.
8. I never have —— there.
9. Who —— beside you in school?
10. Mary —— beside me today.
11. Did the girls —— on the sand?
12. They —— there yesterday.

III

Copy these sentences:

1. The little bird sits at his door in the sun.
2. A dear little girl sat under a tree.
3. Little Jack Horner sat in a corner.
4. Little Miss Muffet sat on a tuffet.
5. Who has sat in my chair?
6. I have sat in your chair.

Remember that animals and birds, as well as persons, *sit*. A bird *sits* on the limb of a tree. A dog *sits* on the doorstep. A cat *sits* by the fire. A hen *sits* on her eggs. It is *not correct* to use *set* in any of these sentences.

39. TALKING ABOUT HALLOWE'EN

All of us have attended one or more Hallowe'en parties. We have dressed in queer clothes and have played many strange games. The boy in this picture did not go to the Hallowe'en party, but he had a good time at home. Tell the story of Joe's pumpkin, answering these questions:

1. Where did he get the pumpkin?
2. How did he make the jack-o'-lantern?
3. What fun did he have with it that night?

Tell a story about a Hallowe'en party that you once attended. Your story will be more pleasing to the listener or reader if you do not use the same words too often. Do not use *I* too often.

Use in your story as many as you can of the words given below. Perhaps you have other words that you would like to use. Listen for the good sentences. Let us select the best story.

dark	ghost	danced
creepy	goblin	crept
frosty	moonlight	glared
jolly	Hallowe'en	screamed
frightened	streets	stole
cloudy	witch	laughed
gloomy	lane	shrieked
funny	tricks	shuddered

40. A HALLOWE'EN PARTY

At midnight on All Hallowe'en
Peculiar sights are often seen:
Each brownie, gnome, and tiny elf,
And e'en the fairy queen herself,
With fairy folk so very small
And funny dwarfs not very tall,
Had come to frolic and to play
In dainty steps and dances gay,
In woods and fields so cool and green
At midnight on All Hallowe'en.
The wise old owl up in the tree
Has told the story oft to me.

You'll be surprised when once you know
Who to the ball that night did go.
Old Mother Goose we love so dear,
And Old King Cole so full of cheer,
Both Jack and Jill with patched-up crowns,
The Queen of Hearts, the Knave, and clowns,
Sweet Baby Bunting and Boy Blue,
Old Mother Hubbard and Bopeep, too,
Dear Diddle Dumpling who sat in the corner
With Wee Willie Winkie and Little Jack Horner.
All the Mother Goose children to that party came;
I'll not take the time to call them by name.

The funny Old Woman who lived in her shoe
For once in her life had nothing to do.
Pretty Miss Muffet and Curly Locks, too,
Served berries and cream all sugared with dew.
The good Queen of Hearts brought a tray of fresh tarts,
Sly Master Cupid brought quiver and darts,
Jack Horner's mother sent luscious plum pie,
Dear Little Polly said tea she would try.

The supper was served on the green as you see,
While the spry little elves danced in very great glee.
All fairy folk joined in the queer woodland game,
Till the cock crowed so loud to his silly old dame,
That the woods and the hills with merriment rang
As they capered and danced and shouted and sang;
And the clever old owl at the break of the day
Called "Too Whoo! Too Whoo!" then they all ran away.

Make believe that you are one of the Mother Goose people named in the poem. Describe your

make-believe self without telling your name. Let the others guess who you are.

1. Tell how you look.
2. Tell what you do.

Tell your classmates what you particularly like about the poem.

When did the party break up? Have you ever seen the fairies at play? When are they supposed to play? When do fairies sleep? Have you ever heard the cry of the owl? When does the owl sleep?

Perhaps after your teacher has read the poem to you, you may desire to read it again.

41. USING THE VOICE

Take the position for the breathing exercise.

Breathe in deeply. Breathe out slowly on the sound of *ē* in *seem*.

Notice that in making this sound your lips are stretched and your mouth is wide. Your teeth are slightly apart. Repeat this exercise ten times.

Breathe in deeply. Starting on middle *C*, sing *ē* up the scale while you breathe out.

What must you remember about your chest?

Breathe in deeply. Breathe out on the sound of *ō* in *ōh*, *gō*, *gōld*, *lōw*, *blōw*. Repeat this exercise ten times.

42. A GAME

THROW—THREW—THROWN
CATCH—CAUGHT

Your teacher wants to know which ones can throw a ball and catch a ball. She also wants to find out who can talk about throwing and catching a ball and make no mistakes in English.

Choose leaders and divide the class into two teams. The teams may stand facing each other. Toss the ball back and forth to any one whom you may choose. Just before you throw the ball you must say, "I shall throw the ball to Lucy." As Lucy catches the ball she must say, "I caught the ball," or "I did not catch the ball." The teacher will then ask several questions:

Teacher: To whom did you *throw* the ball, Dan?

Dan: I *threw* the ball to Lucy.

Teacher: Lucy, did you *catch* the ball?

Lucy: Yes, Miss ——, I *caught* the ball, or I did not *catch* the ball.

Teacher: Lucy, tell the class that you would like to *throw* the ball.

Lucy: I'd like to *throw* the ball.

Teacher: Say it another way.

Lucy: I should like to *throw* the ball.

Teacher: Who has not *thrown* the ball?

Susan: I have not *thrown* the ball.

Teacher: Should you like to *throw* the ball?

Susan: Yes, Miss ——, I should like to *throw* the ball.

Teacher: To whom shall you *throw* the ball?

Susan: I shall *throw* the ball to Lee.

43. FINDING MISTAKES

Oral work. A teacher wrote on the board, "mr and mrs brown came last saturday." The pupils changed it to, "Mr. and Mrs. Brown came last Saturday." Why did they make the change?

44. QUESTIONS AND ANSWERS

How Many Seconds in a Minute?

How many seconds in a minute?
Sixty, and no more in it.

How many minutes in an hour?
Sixty for sun and shower.

How many hours in a day?
Twenty-four for work and play.

How many days in a week?
Seven both to hear and speak.

How many weeks in a month?
Four, as the swift moon runn'th.

How many months in a year?
Twelve the almanac makes clear.

How many years in an age?
One hundred, says the sage.

How many ages in time?
No one knows the rime.

—*Christina G. Rossetti*

Oral exercise. Read the poem carefully. One of you may read the questions and another the answers.

Notice the mark that follows the first sentence of each group. Who can tell what it is called? When do we use this mark? What name would you give to a sentence that asks a question?

Notice the mark that follows the second sentence of each group. What is it called? These answers are called statements because they tell or state something.

6.

I *saw* you.
I *haven't seen* him.
John *saw* you.

COMMON ERRORS CORRECTED

45. REVIEW OF RULES FOR COMMA AND CAPITALS

Turn to page 40, lesson 36. Give the reason for each mark of punctuation and for all capitals in the questions and answers in Exercise I. You will see that Ned, Frank, Tom, Mary, and Clara are names of the persons to whom the questions or answers are spoken. Do you see what mark separates those words from the rest of the sentence?

Notice how many of the sentences are questions and how many are statements. What mark do you see after the words *Yes* and *No* in the second and fourth sentences?

Write these sentences as your teacher dictates them. You will need to be very careful to use all the marks in their proper places.

46. CORRECT USAGE—*TO*

"Are you going *to* the woods this morning, Ed?"

"No, Ray. I want *to* finish this bird box first. The birds have already begun *to* arrive. Then I am going *to* plant my garden. I'll go *to* the woods with you this afternoon."

When you say "*to* the woods" or "*to* plant," you use the word *to*.

Read the sentences again. If there is any word you cannot spell, learn it.

Notice with what kind of letter each sentence begins. Notice the mark at the end of each sentence. Notice how *to* is spelled in each sentence.

Close your books and write the sentences as your teacher dictates them. Exchange papers. Open your books and correct mistakes.

47. CORRECT USAGE—*TOOK*

I

One of you may put several pencils, penholders, boxes, books, pictures, rulers, or other objects on a table. A number of you may then pass by the

table to see the things on it. The first boy may then take away two or three of the articles without letting any one see them. You may again pass around the table to see if you can tell what he took.

One pupil will act as questioner and ask, "What did Ralph *take* from the table?" The questioner will point to a classmate, who will answer, "Ralph *took* a pencil, a book, and a ruler from the table."

Try not to use the word *and* more than once.

II

Read these sentences and complete them by filling the blanks with the correct words, *took*, *two*, or *to*.

1. I —— —— books —— the library for mother.
2. —— boys, John and Henry, —— their skates —— school today.
3. If —— pencils and —— pencils are four pencils, how many pencils must be added —— four pencils —— make six pencils? —— pencils.
4. Were you at school today, Helen, when the man —— our picture?
5. Yes, he —— —— snapshots of our class.
6. He promised —— send me —— of them; one for mother and one for me.

48. CORRECT USAGE—*TOO*

Are there any objects in this room that are *too* high for you to reach?

Is it ever *too* cold for you to play out of doors?

Is it ever *too* warm to play in the sun?

I

Make sentences using the following words:

too hard too small too big too little

II

Write sentences in answer to the following questions, using the word *too* in each sentence:

1. Why did not Goldilocks like the Big Bear's bed?
2. Why did the tortoise win the race?
3. Why could not the fox get the grapes?
4. Why can you not do the seventh grade arithmetic?
5. Why do you not write at the top of the blackboard?

III

Write sentences using the word *too* with the words:

long	warm	far
fat	cold	near
short	tired	sweet

Notice how the word *too* is used in the sentences you have written. Sometimes it is used instead of the word *also*, as in the following sentences:

1. You may go, too.
2. Mary has an apple. May I have one, too?
3. I will help you, too, if you wish me to.
4. My father is ill, too.

7.

John *did* it.
I *have done* it.
John *has done* it.

COMMON ERRORS CORRECTED

49. BIRDS

I

All children love the birds. Have you ever thought what the birds do for us, and what we can do for them? Henry Wadsworth Longfellow, in a poem called *The Birds of Killingworth,* tells us how the crops in a certain place were eaten by insects one year because the farmers had killed as many birds as they could, thinking the birds were eating their plants. These farmers did not know that the birds were helping them.

Do you watch for the birds in the spring? Name one that comes back to us from the South? Do you know what his song is like? What are his colors? Where does he live? How and where does he build his nest? What does he eat?

Name other birds that you know and tell your classmates something about them so that they too may look for them.

II

A Stanza to Memorize

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

—*Samuel T. Coleridge*

III

Nest Eggs

Birds all the sunny day
Flutter and quarrel
Here in the arbor-like
Tent of the laurel.

Here in the fork
The brown nest is seated;
Four little blue eggs
The mother keeps heated.

Soon the frail eggs they shall
Chip, and upspringing
Make all the April woods
Merry with singing.

Younger than we are,
O children, and frailer,
Soon in blue air they'll be,
Singer and sailor.

They shall go flying
With musical speeches
High overhead in the
Tops of the beeches.

Abridged

—*Robert Louis Stevenson*

IV

Robin Redbreast

Good-by, good-by to Summer!
For Summer's nearly done;
The garden smiling faintly,
Cool breezes in the sun;
Our thrushes now are silent,
Our swallows flown away,
But Robin's here in coat of brown,
And scarlet breast-knot gay.
Robin, Robin Redbreast,
O Robin dear!
Robin sings so sweetly
In the falling of the year.

Bright yellow, red, and orange,
The leaves come down in hosts;
The trees are Indian princes,
But soon they'll turn to ghosts;
The scanty pears and apples
Hang russet on the bough;
It's Autumn, Autumn, Autumn late,
'Twill soon be Winter now.
Robin, Robin Redbreast,
O Robin dear!
And what will this poor Robin do?
For pinching days are near.

The fireside for the cricket,
The wheat-stack for the mouse,
When trembling night-winds whistle
And moan all round the house.
The frosty ways like iron,
The branches plumed with snow,

Alas! in Winter dead and dark,
Where can poor Robin go?
Robin, Robin Redbreast,
O Robin dear!
And a crumb of bread for Robin,
His little heart to cheer!

—*William Allingham*

Listen while your teacher reads the poem to you. Then different members of the class may read a stanza. Let us try to tell what the poet is saying in the first stanza. What time of year is it? How does the poet tell the time of year in the first stanza? What birds have left? Where have they gone? What is robin's breast-knot?

Read the second stanza. What time of year is pictured in this stanza? Explain the meaning of the second line. Why are the trees like Indian princes? What will happen when the trees turn to ghosts? Why does the poet say "scanty pears and apples"? What does he mean by "pinching days"?

Read the third stanza. Where does the cricket go in winter? Where does the field mouse make his home? What does the poet mean by "frosty ways like iron"? When may the branches be said to be "plumed with snow"? What have you done to bring cheer to the birds who stay with us for a part of the winter?

Read the entire poem and see if you do not enjoy it more than you did at first.

V

The Yellow-Bird

Hey! my little Yellow-bird,
  What you doing there?
Like a flashing sun-ray,
  Flitting everywhere:
Dangling down the tall weeds
  And the hollyhocks,
And the lordly sunflowers
  Along the garden-walks.

Ho! my gallant Golden-bill,
  Pecking 'mongst the weeds,
You must have for breakfast
  Golden flower seeds:
Won't you tell a little fellow
  What you have for tea?—
'Spect a peck o' yellow, mellow
  Pippin on the tree.

—*James Whitcomb Riley*

From the complete works of James Whitcomb Riley, copyright, 1913. Used by permission of the publishers, The Bobbs-Merrill Company

James Whitcomb Riley wrote this charming poem about the yellow-bird. How many of the class have seen a yellow-bird? Why does the poet call this bird "a flashing sun-ray"? Is this bird small or large? Why do you think so? What does the poet think the bird eats for his breakfast? What does he have for his supper? What is the meaning of *'spect? pippin?*

Bring other bird poems to class.

50. MAKING A PICTURE

You may take your colored crayons and draw a picture of Robin Redbreast. You may show how he looks when flying. How does he look when he is sitting on the tip-top of a tree?

Give your picture a name. Write the title under your picture. Remember how titles are written and keep your work neat.

51. TELLING A STORY

Stand before the class and hold your picture so that your classmates can see it. In a few sentences tell them the story of your picture.

Lucy Lovell made a picture of Robin Redbreast trying to get a string from an old ball of yarn. Then she told this story:

Robin Redbreast is trying to get a string from my old ball of yarn. He needs it for his nest. His nest is in the old pear tree. Soon there will be eggs in the nest.

52. WRITING A STORY

Robin Redbreast is a good friend. He cheers us by his sweet song. His pretty, gay coat gives us pleasure. We like to see him hopping about, catching worms and bugs.

You may write a story about Robin Redbreast. You may write what you told about your picture or you may write a new story.

53. WRITING A STORY

Think of good times you have had out of doors. Have you ever gathered the gay autumn leaves? Did you ever go out in the big woods to look for the little red wintergreen berries? Have you ever gone nutting? Do you sometimes go on a picnic to the park or zoo?

Tell of your happy times in a story. Your beginning sentence should make us want to hear the rest of the story.

Charles Brown, a third grade boy, chose "Nutting" for his subject. Here is his story:

Rover and I went nutting one afternoon. We gathered hickory-nuts and chestnuts. The chestnuts were not very ripe. Rover chased something. I think it was a rabbit.

If you choose "Nutting" for your title, try to write more than Charles did. Read over the list of words below. Use some of them in your story. Remember to tell who went, when you went, where you went, and what you did.

maple	green	road	border	rabbit
oak	leaves	hard	bed	robin
chestnut	dried	frosty	acorns	crow
red	rustle	fence	burrs	
yellow	ground	hedge	nuts	
brown	fields	path	squirrel	

Read what Stevenson says about Autumn:

Autumn Fires

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

Pleasant summer over
And all the summer flowers,
The red fire blazes,
The gray smoke towers.

* * * * * * * *

54. A STORY FOR SILENT READING

Read each part of the story very carefully. Then, without looking at the story, see how many of the questions you can answer.

I

Old Man Rabbit's Thanksgiving Dinner

Old Man Rabbit sat at the door of his little house eating a juicy turnip. It was a cold, frosty day; but as he was all wrapped up, round and round and round, with yards and yards and yards of his best red muffler, he didn't care if the wind did whistle through his whiskers and blow his ears up straight.

Early in the morning he had started off, lippity, clippity, down the little path that led to Farmer Dwyer's corn patch. On his back he carried a big bag.

In the corn patch he found three fat red ears of corn that Farmer Dwyer had missed. These he dropped into his bag. A little farther on he found a few purple turnips, some yellow carrots, and four russet apples

Then he went on his way to Farmer Dwyer's barn. Squeezing himself under the big barn door, he was soon inside. There he filled all the chinks in his bag with potatoes. He also took two eggs in his paws, for he thought he might want to stir up a little pudding.

1. Where was Old Man Rabbit sitting?
2. What was he doing?
3. What kind of day was it?
4. Why did he not mind the cold?
5. What had he done early in the morning?
6. What did he find first?
7. What did he find a little farther on?
8. What did he do with the things he had found?
9. Where did he next go?
10. How did he get into the barn?
11. What did he do when he got inside?
12. How did he carry home the eggs?
13. What did he hope to do with them?

II

Then Old Man Rabbit started down the little brown path toward home.

When he came to his little house, he emptied his bag. The corn he put in one pile, the carrots in another, the turnips in another, and the apples and potatoes in another.

Next, he decided to make his pudding. So he beat up the two eggs, stirred in some flour, and filled the batter with currants. When he had put the pudding into a bag, he set it on the stove to boil. Well satisfied

with his work, he sat down on his doorstep to eat a turnip.

Now, while Old Man Rabbit sat on his doorstep munching his turnip, he heard a little noise in the leaves. It was Billy Chipmunk who made the noise, for he was running home to his nest in the stone wall.

"Good morning, Billy Chipmunk," said Old Man Rabbit. "Why are you running so fast?"

"Because I am cold," answered Billy Chipmunk. "I'm hungry, too. It's going to be a hard winter, a very hard winter. There are no apples left. I've been looking all the morning for an apple, but not one could I find."

And Billy Chipmunk went chattering by, his fur standing out straight in the wind.

1. What did Old Man Rabbit do when he reached home?
2. How many piles did he make of the vegetables?
3. Tell how he made the pudding.
4. What did he do when he finished?
5. What happened as Old Man Rabbit sat on his doorstep?
6. Where was Billy Chipmunk going?
7. What question did Old Man Rabbit ask?
8. What did Billy reply?

III

No sooner had he passed than Old Man Rabbit saw Molly Mouse creeping along the path, her long gray tail rustling the red leaves.

"Good morning, Molly Mouse," hailed Old Man Rabbit.

"Good morning," squeaked Molly Mouse in a wee little voice.

"You look unhappy," remarked Old Man Rabbit, taking another bite of his turnip.

"I have been looking and looking for an ear of corn," said Molly Mouse. "But the corn has all been harvested. It's going to be a hard winter, a very hard winter." And Molly Mouse hurried on her way.

1. Whom did Old Man Rabbit next see?
2. How did Molly Mouse look?
3. Why was she unhappy?

IV

Pretty soon, Old Man Rabbit heard somebody come hop, hop, hopping up his path.

"Why, it's Tommy Chickadee," cried Old Man Rabbit. "Good morning, Tommy."

But Tommy Chickadee was too vexed to remember his manners. He just chattered and scolded. For he, too, was cold, and he couldn't find a single crumb or berry to eat.

Then away he flew, his feathers so puffed out with cold that he looked like a little round ball. And all the way, he chattered and scolded.

1. Whom did Old Man Rabbit hear hopping up the path?
2. Why did Tommy not answer Old Man Rabbit? Why was he vexed?

V

When Old Man Rabbit had finished eating his turnip, he went into the house to poke the fire in his stove. The pudding, as it boiled and bubbled and bumped in the pot, was filling the place with a delicious odor.

Now, while Old Man Rabbit stood there, rubbing his hands and looking over his store of corn and carrots and turnips and apples and potatoes, he had an idea. It was such a funny, puzzling idea that he had to scratch his head with his left hind foot. But the idea pleased him, too. He decided to invite Billy Chipmunk, Tommy Chickadee, and Molly Mouse to dinner.

So he sent out the invitations at once, and you may well believe they were accepted.

Then off came Old Man Rabbit's red muffler in a jiffy, and on went his gingham apron. Taking his best red tablecloth from the drawer, he put it on the table. Next, he set the table with his gold-banded dinner set.

By the time he had done this, the pudding was boiled. So he lifted it from the kettle and set it in the middle of the table. Around the pudding he heaped the corn and carrots and turnips and apples and potatoes.

1. What did Old Man Rabbit do after eating his turnip?

2. What idea pleased him as he looked over his store of food?

3. Whom did he decide to invite to the dinner?

4. How did his friends feel when they received the invitations?

5. What did Old Man Rabbit do first to prepare for his dinner?

6. What did he do next?

7. What did he do when the pudding was done?

VI

At last, he took down his dinner bell and rang it hard, calling in a loud voice, "Dinner's ready! Come to dinner, Billy Chipmunk, Tommy Chickadee, and Molly Mouse!"

And come they did, helter-skelter. They brought their friends, too. Tommy Chickadee brought Rusty Robin, who had a broken wing and had not been able to fly south for the winter; Billy Chipmunk brought Chatter-Chee, a lame squirrel whom he had invited to share his hole for a few months; while Molly Mouse brought Field Mouse, a very distinguished-looking young gentleman with long whiskers.

When they came tumbling in at Old Man Rabbit's door, and saw the table with the steaming pudding in the center, they forgot their manners. Each one began to eat as fast as he could gobble.

But Old Man Rabbit didn't care. Gracious, no! He was too busy waiting on his guests. He gave all the currants from the pudding to Tommy Chickadee and Rusty Robin. The juiciest turnips he selected for Molly Mouse and her friend, the largest apples for Billy Chipmunk. So busy he was that he had no time to eat a bite of dinner. But what did he care? Just to see his hungry friends eat made him feel warm and full inside.

When every single crumb was gone from the table, Tommy Chickadee hopped up on the back of his chair and chirped, "Three cheers for Old Man Rabbit's Thanksgiving Dinner!"

"Hurrah! Hurrah!" they all twittered and chattered and chirped.

Then wasn't Old Man Rabbit surprised? You see, he had given a Thanksgiving dinner without knowing that it was really and truly Thanksgiving Day.

—*Carolyn Sherwin Bailey*

From *For the Story Teller*
Published by Milton Bradley Company

1. How did the guests know when dinner was ready?
2. How many guests were at the party?
3. Who were they?
4. How did the visitors act when they saw the good dinner?
5. How did Old Man Rabbit prove himself a generous host?
6. How did the guests show their gratitude?
7. Why was Old Man Rabbit surprised?

55. RETELLING THE STORY

Tell the story of Old Man Rabbit's Thanksgiving dinner.

The story has six parts. A group of six pupils may be chosen to tell the story. Each pupil may tell one part of the story. Tell the story in your own words. You may use any words used in the story, that seem to you especially good.

Always come to the front of the room when you tell a story.

Stand straight and speak clearly.

Then another group of six pupils may tell the story. Notice these words used in the story: juicy, cold, frosty, three, fat, red, purple, yellow, four, russet, brown. They describe other words by telling what kind, or how many. Read a part of the story leaving out these words. You will find that the story is not nearly so pleasing.

Do you ever use expressions like these? They, too, make the story more pleasing: "eating a juicy turnip," "early in the morning," "lippity, clippity," "squeezing himself under the big barn door," "well satisfied with his work."

56. PLAYING THE STORY

Act the story of Old Man Rabbit's trip to the farm.

Act the story of Old Man Rabbit and his neighbors.

Act the story of the Thanksgiving party.

Two groups will give the play. The class will decide which group did better and why.

The class should choose a pupil to direct each group.

The director will find a suitable place for the scenes and choose the players.

Read the story carefully and try to think what each character will do and say.

Try to act the expressions that made the story

more pleasing. This will make your acting more pleasing.

57. THE FIRST THANKSGIVING

Long ago there lived in England some people whom we call Pilgrims.

These people loved their country, but they hated one law that said that every one must go to the same kind of church. They wished to worship God in their own way. When they were not allowed to do this in England, they made up their minds to leave their country, and go to a new country.

One day one hundred of them left their homes and their friends. In a small ship, the *Mayflower*, they sailed across the sea to the new country, America.

After sailing more than two months, the *Mayflower* reached a part of America where there were no houses and no white people.

The Pilgrims had to cut down trees to make log cabins. They made a little log church. During the first winter they had a very hard time. Many were sick and many died. If the Indians had not helped them many more would have died.

In the spring the Pilgrims planted seeds which the friendly Indians had given them. The Indians had also taught them to hunt and to fish.

When the autumn came, there was a fine harvest. After it was gathered, the Pilgrims decided to have a day of thanksgiving and feasting.

The friendly Indians were invited to the feast. They brought many things to the feast as their gift.

That was the First Thanksgiving Day.

Since 1864 our presidents have named the last Thursday in November as a day of thanksgiving and prayer.

MIAMI PUBLIC SCHOOLS
DISTRICT NO. 23

Tell the class about a Thanksgiving celebration in which you took part.

Study the picture on the opposite page. Tell the class a story about the Thanksgiving feast that the people, shown in the picture, are enjoying.

The answers to these questions may help you to make your story:

Who are giving this feast?

Whom have they invited to the feast? Why?

Why are they having the feast out of doors?

Why are the Indians sitting on the ground?

Give the dog a name. At what is he looking?

Oral and written exercise. When does Thanksgiving Day come? Tell the story about the First Thanksgiving Day. For what were the Pilgrims thankful? How do we celebrate Thanksgiving Day? In what way do you think the day should be celebrated? For what are you thankful?

Write on the blackboard or on paper four sentences which will show for what you are thankful.

58. TWO POEMS FOR STUDY

Here are two poems about Thanksgiving. Your teacher will read each one to you. You will enjoy the music or rhythm of the verse. Perhaps different members of the class would like to read stanzas of the poem. Be careful to think of the meaning of the words as you read them. We

shall try not to read the lines in a singsong manner. We wish to know the meaning of the poem as well as to enjoy the music of the stanzas. We ought to make every day of our lives a Thanksgiving Day. How can we do this?

I

THANKSGIVING DAY

Over the river and through the wood,
To grandfather's house we'll go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river and through the wood—
Oh, how the wind does blow!
It stings the toes
And bites the nose,
As over the ground we go.

Over the river and through the wood,
To have a first-rate play.
Hear the bells ring.
"Ting-a-ling-ding!"
Hurrah for Thanksgiving Day!

Over the river and through the wood,
Trot fast, my dapple-gray!
Spring over the ground,
Like a hunting hound,
For this is Thanksgiving Day.

Over the river and through the wood,
And straight through the barnyard gate!
We seem to go
Extremely slow;
It is so hard to wait!

Over the river and through the wood;
Now grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin pie!

—*Lydia Maria Child*

II

A Thanksgiving Fable

It was a hungry pussy cat, upon Thanksgiving morn,
And she watched a thankful little mouse,
that ate an ear of corn.
"If I ate that thankful little mouse, how
thankful he should be,
When he has made a meal himself, to
make a meal for me!

"Then with his thanks for having fed,
and his thanks for feeding me,
With all *his* thankfulness inside, how
thankful I shall be!"

Thus mused the hungry pussy cat, upon
Thanksgiving Day;
But the little mouse had overheard and
declined (with thanks) to stay.

—*Oliver Herford*

1. What do you like about the second poem?
2. Tell what you think happened to the little mouse.
3. What was the little mouse thankful for?
4. Which of the two was the more thankful?
5. What do you think "declined with thanks" means?

59. A GAME

Going to Market

BUY—BOUGHT

Let us have a Thanksgiving dinner just as Br'er Rabbit did. Before we can cook the dinner someone must go to market. You may go to market and buy whatever you like best.

One corner of the schoolroom will be the market. As soon as you have decided what you like best, form a circle around your teacher. She will ask, "Susan, what did you *buy* in the market?" Susan will answer, "I *bought* a big fat turkey," or "I *bought* some big red apples." Use words which will tell exactly what you bought. If you just say, "I *bought* a turkey," we cannot tell whether it is fat or not.

You may have bought candles or flowers for the table. Tell what kind of flowers you bought. Give the color of the candles. See who can make the best sentence.

60. ORIGINAL COMPOSITION

During the vacation you like to sing songs, and think about what you are going to be when you grow up.

Here is the beginning of an old song. Pupils often make up new stanzas. Let us see how well you can do.

I wonder what you'll be when you are big some day,
At twenty-one or two when you are big some day,
Perhaps you'll be a sailor, a jolly jack-tar sailor,
And sail the ocean blue when you are big some day.

I wonder what you'll be when you are big some day,
At twenty-one or two when you are big some day.
Perhaps you'll be a doctor, a patient, learned doctor,
And make the kiddies well when you are big some day.

These beginnings may help you:

Perhaps you'll be a farmer.
Perhaps you'll be a showman.
Perhaps you'll be an actor.
Perhaps you'll be a merchant.
Perhaps you'll be a hunter.
Perhaps you'll be a soldier.

Choose what you would like to be yourself and complete one or more stanzas. Your teacher will write the best stanzas on the blackboard.

The group of words below may help you:

horses big	ladies silk
monkey dance	snarling wolf
for liberty	kiddies laugh

61. STUDY OF A POEM AND A PICTURE

I

April Rain

It is not raining rain for me,
  It's raining daffodils;
In every dimpled drop I see
  Wild flowers on the hills.

The clouds of gray engulf the day
  And overwhelm the town;
It is not raining rain to me,
  It's raining roses down.

It is not raining rain to me,
  But fields of clover bloom,
Where any buccaneering bee
  Can find a bed and room,

A health unto the happy,
  A fig for him who frets!
It is not raining rain to me,
  It's raining violets.

—*Robert Loveman*

The poet, Robert Loveman, in the poem *April Rain* gives thanks for the rain. Without rain nothing will grow. You all know the saying, "April showers bring May flowers." I wonder if Robert Loveman in this poem said the same thing in a different way? What message has he for the boy or girl who pouts because of a rainy day? Does pouting make the rain stop? Learn the poem. It will help you to be cheerful on rainy days.

II

What title shall we give the picture on page 77? Do you think the little girl is eating breakfast or supper? What do you think is in the cup? Why do you think this little girl is not the kind that cries and pouts?

Write a story about the picture. Give the little girl a name. Tell where she is and what she is doing. Tell what kind of little girl she is.

62. LETTER WRITING

In some schools the pupils pack small Red Cross Christmas boxes with gifts to send across the sea to girls and boys who would have no Christmas without these boxes.

You may have helped to fill a box.

Very often a class that has packed such boxes receives a letter of thanks from a girl or boy to whom a box was given.

The following letter was received by one class:

Basra, Iraq

January 7, 19—

Dear Third Grade,

The Christmas box you sent me made me happy. It made another boy happy, too. He didn't have a box. He is my friend. I gave him some of my things.

I am nine years old. I am going to America when I am big. Thank you all. Write to me, please.

Tony

Some of the children in the grade that received this letter thought that they would like to write to Tony.

The following is a letter one boy wrote:

Edgewater, Illinois
February 21, 19—

Dear Tony,

I liked your letter. It took a month to get to us. Our teacher read it aloud to us. Then she let us read it. I am eight years old.

Do you play baseball? It's a fine game. When you come to America you'll learn all about baseball. I'm glad you study English in your school.

Write soon again.

Your friend,
George White

Read the first letter. Who wrote it? Why did he write it? Is it a good letter? Why?

Who wrote the second letter? To whom is it written?

How did George know where to send his letter to Tony?

How could George tell that it took a month for Tony's letter to come?

Do you see how necessary it is for the writer to put his address in his letter?

Can you tell why the writer puts the date in his letter?

63. CORRECT USAGE—*EXCUSE ME*

I

He knocked against me as he passed,
  And almost made me fall,
But when he said, "Excuse me, please,"
  It didn't hurt at all. —*M. E. G.*

How many of you have had some one push against you, or step on your foot?

Did the person who hurt you say, "Excuse me" or "I'm sorry," or did he rush away without saying anything? Which is the better way? Why?

Make a list of the different times when "Excuse me" is needed. The child who has the longest list carefully written may read it aloud.

Tomorrow, you may tell how many times you have said, "Excuse me."

Some people say, "Pardon me" for "Excuse me." Both expressions are correct to use. All polite, courteous people use them. Your parents have doubtless urged you over and over again to be polite to everyone. Do you know what *politeness* is?

"Politeness is to do and say
  The kindest thing in the kindest way."

II

PLEASE

1. Hand me that pencil.
2. John, please hand me that pencil.

If you were John, which of these two requests would you obey more cheerfully? Why? What word makes the difference?

Notice, also, that it is more polite to use the name of the person to whom you are speaking.

Divide the class into two groups. Each child in the first group may make a request of some one in the other group. Be sure to name the person and to use the word *please*. The child who is spoken to should answer politely.

Copy the lines about politeness and learn them.

64. SPEAKING GROUPS OF WORDS CLEARLY

Take the position for the breathing exercise.

Breathe in. Breathe out the word *have*.

Repeat five times.

Now say slowly, pausing between the words:

would . . . . have
could . . . . have
might . . . . have
must . . . . have
should . . . . have
may . . . . . have

Read the following sentences aloud, watching carefully the groups of words you have been learning to speak clearly.

1. I *could have* gone to the zoo today if it had not rained.
2. I *could have* had a kitten, but I was afraid that my dog Snap would not make friends with it.
3. Mother *might have* let me go camping if my brother *could have* gone too.
4. There comes John all wet! He *must have* fallen into the brook.
5. Mary *should have* put on her overshoes before she crossed the muddy street.

Write sentences, using each of these groups of words.

Read the sentences aloud, speaking the groups of words very carefully.

8.	I *saw* him. John has *done* it. He *doesn't* know.

COMMON ERRORS CORRECTED

65. WINTER SPORTS

I

If boys and girls were asked to tell what season of the year they enjoy most, many would vote for winter. They enjoy the brisk, cold air, the snow and ice for coasting, skating, and skiing.

Let us plan a story from the picture. Select a good name for the story. Name the children. Tell the time and kind of day they chose for their fun. Tell how it happened that they decided to go coasting.

In the second part tell about their fun on the hill. In the third part tell about their return home and what they thought about the day's happenings. Perhaps each member of the class would like to write one part of the story.

Read the *Coasting Song;* speak every word ending clearly.

Say these words slowly:

gliding	swinging	talking
sliding	singing	walking

II

A Coasting Song

Gliding, sliding!
Down the hill we go.
Sliding, gliding,
O'er the glist'ning snow!

Swinging, singing!
Round the curves we tear.
Singing, swinging!
Sleds are everywhere!

Talking, walking!
Up the hill we go.
Walking, talking!
How we love the snow!

—*C. I. O.*

66. A GAME

SPEAKING WORDS CORRECTLY

Say after your teacher the words in the following list:

geography	arithmetic	Saturday
hundred	eleven	chimney
umbrella	picture	figure
bakery	children	handkerchief

Play the game with the words *something, yesterday, did you.*

The class will divide into two camps, and the game will be played in this way:

First pupil in Camp I: I saw something yesterday.
First pupil in Camp II: What did you see?
First pupil in Camp I: I saw eleven cows.

In this way each pupil in Camp I will tell something that he saw yesterday, using in his answer one of the words in the list given, and each pupil in Camp II will ask the question, "What did you see?"

67. CAPITAL LETTERS

I

Days of the Week

Solomon Grundy,
Born on Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday;
This is the end
Of Solomon Grundy.

This is an old nursery rime. It tells the names of the days of the week.

With what kind of letter does the name of each day begin?

What day of the week is this?

On what day will Christmas come this year?

On what day does Thanksgiving come?

Write the names of the days of the week.

The name of each day in the week begins with a capital letter.

II

Names of Months

January brings the snow,
Makes our feet and fingers glow.

February brings the rain,
Thaws the frozen lake again.

March brings breezes, loud and shrill,
To stir the dancing daffodil.

April brings the primrose sweet,
Scatters daisies at our feet.

May brings flocks of pretty lambs,
Skipping by their fleecy dams.

June brings tulips, lilies, roses,
Fills the children's hands with posies.

Hot July brings cooling showers,
Apricots, and gillyflowers.

August brings the sheaves of corn,
Then the harvest home is borne.

Warm September brings the fruit;
Sportsmen then begin to shoot.

Fresh October brings the pheasant;
Then to gather nuts is pleasant.

Dull November brings the blast;
Then the leaves are whirling fast.

Chill December brings the sleet,
Blazing fire, and Christmas treat.

—*Sara Coleridge*

Answer each of the following questions in a sentence:

1. What months are named in this rime?
2. With what kind of letter does the name of each month begin?
3. In what month were you born?

Write the answers to the following questions. Be sure that each answer is a sentence:

1. What is the first month in the year?
2. In which month does Washington's Birthday come?
3. Which is the windy month?
4. Which is the month of showers?
5. In which month does Memorial Day come?
6. Which month is called the month of roses?
7. In which month do we celebrate Independence Day?
8. What is the next month called?
9. In which month does Labor Day come?
10. In which month do we go nutting?
11. In which month does Thanksgiving come?
12. In which month does Christmas come?

Write the names of all the months in order.

The name of each month begins with a capital letter.

68. LEARNING TO COPY

Copy the following rime, being sure to get all the capital letters right. First read it through silently, then aloud, and then write it.

Thirty days hath September,
April, June, and November.
All the rest have thirty-one
Excepting February alone,
Which hath but twenty-eight in fine,
Till Leap Year gives it twenty-nine.

69. ABBREVIATING NAMES OF DAYS OF THE WEEK

Some of you were named after your fathers or mothers, and some were named for other men and women. Did you ever wonder where the days of the week got their names?

Sunday is the sun's day. Monday is the moon's day. Tuesday, Wednesday, Thursday, and Saturday are all named after gods in whom the people of olden times used to believe. Friday is named after a goddess.

Sometimes, in business matters, when haste is necessary, these names are written in a short form, as follows:

Sunday,	Sun.	Thursday,	Thurs.
Monday,	Mon.	Friday,	Fri.
Tuesday,	Tues.	Saturday,	Sat.
Wednesday,	Wed.		

This shortened form of the name is called an *abbreviation.*

What mark always follows an abbreviation?

Copy the abbreviations of the days of the week into your note-books.

70. TEST DRILL

CAPITAL LETTERS

1. With what kind of letter does each line of poetry begin?

2. How should the word "I" always be written?

3. Give the rule for writing the names of the days of the week and the months of the year.

4. How should *every* sentence begin?

71. FAIRY TALES AND LEGENDS

On the opposite page you will find a very beautiful picture. In the picture is a lovely young girl dressed in a dazzling gown. She seems to be frightened and is fleeing from the palace. The Prince with whom she has just been dancing is following her, but, while he stops to pick up the slipper which has just dropped from her foot, she makes her escape. Just as she is crossing the palace yard, the clock finishes striking.

When the Prince asks the guards at the gate about the beautiful lady, they tell him that no one

has passed that way except a little ragged kitchen maid.

What the Prince did to find the pretty owner of the lost slipper, you may find out if you will read the story of Cinderella.

I

For those who do not know the story, your teacher will read the story to the class. Then you may all plan how to tell the story. Tell only two or three sentences about each part of the story.

CINDERELLA

1. Her treatment at home
2. The invitation to the ball
3. The preparations for the great ball
4. Cinderella's sadness
5. The visit of her Fairy Godmother
6. Cinderella's good time at the first ball
7. Her second night at the ball
8. Her third night at the ball
9. The result of her disobedience
10. The Prince's search for the lost Princess
11. Cinderella's wish to try on the slipper
12. The result

The class will answer the following questions:

Did the story-teller make his story interesting? Did he speak distinctly? Did he use too many "and's"?

II

You have no doubt read many other fairy tales. If you have read any of those listed below, tell the story to your classmates.

1. Beauty and the Beast
2. Red Riding Hood
3. Jack and the Beanstalk
4. The Three Bears
5. Little Snow-White
6. Hansel and Gretel
7. The Elves and the Shoemaker
8. The Sleeping Beauty
9. The Goose Girl
10. Snow-White and Rose-Red

72. RETELLING A STORY

How a Thistle Saved Scotland

The Scots were brave and free. They lived in their island home where their fathers had lived before them. They had fields of grain in the valleys and flocks of sheep and herds of cattle feeding on the rugged hillsides.

At last, Northmen, who lived across the sea, came to rob and plunder the country. The brave Scots collected an army and drove the invaders away many times, but they always came back again.

Then came a time when the Northmen landed on the Scottish shores at night. The armed Scots were encamped near by; but, believing that their enemies were far away across the sea, they were fast asleep.

Just before daybreak, the daring robbers began to

steal up the hill to surprise the sleeping army. At that same instant the sun peeped over the hilltop and saw the danger to the Scots. It shone in the eyes of the sleeping men and tried to waken them, but they slept as soundly as before. Then the morning breeze awoke and blew on the faces of the warriors, but it could not waken them.

Silently the Northmen advanced, until they had almost reached the slumbering Scots. Then one of them stepped on a thistle with his bare foot, and his cry of pain aroused the sleepers. They sprang to their feet shouting, "The Northmen are coming! The Northmen are coming!"

They soon drove the robbers back to their ships; and since that time the Scots have always loved the thistle.

—*Scottish Legend*

Oral exercise. Read the story silently. Close your books. What plant is mentioned in the story? Have you ever seen a thistle? It is covered with little fine prickers like a nettle. If you were to put your hand on a thistle you would cry out with pain.

Tell what happened to the Northmen when they came to rob the Scots. Do not use *and* too often

73. RIMING WORDS

THE FAIRIES' SHOPPING

Where do you think the fairies go
To buy their blankets ere the snow?

When autumn comes with frosty days,
The sorry, shivering little fays

Begin to think it's time to creep
Down to their caves for winter sleep.

But first they come from far and near
To buy, where shops are not too dear.

All summer long the mullein weaves
His soft and thick and woolly leaves.

Warmer blankets were never seen
Than their broad leaves of fuzzy green.

The only bedsteads that they need
Are silky pods of ripe milkweed.

Then, shopping done, the fairies cry,
"Our summer's gone! Oh sweet, good-by!"

And sadly to their caves they go
To hide away from winter's snow.

And then, though winds and storms may beat,
The fairies' sleep is warm and sweet.

—*Margaret Deland*

Oral exercise. Read aloud the last word in each line of the first stanza of *The Fairies' Shopping*. What do you notice about the sound of these words?

Read the last word in each line of the second stanza. You will notice that these words have the same sound.

When words at the ends of lines of poetry sound alike, they are said to *rime*.

Written exercise. Find the words that rime in the other stanzas of this poem. Write another word that rimes with *seen*. Write two other words that rime with *snow*. The letters need not be the same, but the sound must be the same.

74. A RIMING GAME

I

Guess the missing letters in the following list, and you will have words that rime with *seen*.

The one who guesses the greatest number of words wins the game.

b – – n (something to eat)
gr – – n (a color)
J – – n (a girl's name)
k – – n (sharp)
l – – n (not fat)
m – – n (not generous)
qu – – n (a ruler)

II

Guess the missing letters in the following list, and you will have words that rime with *snow*. The one who guesses the greatest number of words wins the game.

b–w	J–e	s––w
cr–w	l–w	s–
d–––h	m–w	t–e
f–e	n–	t–w
g–	r–w	w–e
h–e	s–w	wh––!

Notice that the first letters of the words in the list follow the order of the alphabet. Find words that rime in other poems in your book. Repeat some riming lines from a poem that you have learned.

III

Find the words in the second column that rime with the words in the first column:

1	2
time	cloud
line	sound
mane	moon
round	sun
won	mine
soon	rain
crowd	rime

The ends of the words must sound exactly alike or they are not true riming words.

75. A GAME—TELLING FORTUNES

Two pupils may be leaders. The leaders will divide the class into two teams and line them up facing each other. When the teams are ready, the teacher will give each pupil of one team a small card, on which there is a picture.

The first pupil looks at his card and says, "I see a ship." The pupil opposite answers, "You will join the navy and see the world." Another pupil looks at his card and says, "I see a cow." The pupil opposite immediately answers, "You will go to South America and own a dairy." The pupils who answer must tell a fortune just as soon as the pupil opposite has told what is on his card.

When those in one team know what their fortunes are to be, the teacher will give out new cards to the other team, and the game will be played again.

76. SPEAKING CLEARLY—*WORDS IN GROUPS*

Read the following groups of words aloud, speaking the beginning and ending of each word clearly.

two of *them*	finding *them*
saw *them*	speaking to *them*
a number of *them*	giving *them*

Write six sentences, each containing one of these groups of words. Read the sentences aloud, speaking each word clearly.

Think of other words that you can use with the word *them* in sentences. Write sentences with these groups of words. Read your sentences aloud, watching the word *them* each time you speak it.

Read the following sentences, speaking the word *them* clearly.

There were twenty children at Ruth's birthday party. Eight of them were boys. The children played games all the afternoon. A number of them won prizes. When their parents came to take them home, they found them having such a merry time that they allowed them to stay a few minutes longer.

77. CORRECT USAGE—*LET ME, GIVE ME*

I

Read the following sentences aloud, speaking the words *let me* and *give me* clearly:

1. Please let me see your new knife, Harry.
2. John, will you let me take your new sled?
3. Mother will let me go with you Friday afternoon.
4. "Give me of thy balm, O fir tree."
5. Please give me a dime.
6. Give me, robin, just a note from thy pretty crimson throat.
7. Give me just a tiny trill for these bread crumbs on the sill.
8. Let me row.
   Let me sew.
   Let me see-saw.
   Let me draw.
   Let me visit Brother John.
   Let me put my new dress on.
   Let me play a record new.
   Let me climb to see the view.
   Let me buy a radio.
   Let me to a movie go.
   "Let me! Let me!" all day long!
   Mothers' patience must be strong.

   —*C. I. O.*

LET ME

II

1. The class will line up in two rows facing each other, except one boy or girl who will be the "umpire."

2. One row will be "pitchers"; the other, "catchers."

3. The pitcher's ball is a short sentence beginning with, "*Let me*"—; the catcher's return ball begins, "I will *let you*"—

4. If any player says "Lem-me" for "Let me," or "Let-cha" for "Let you," the umpire will call "foul ball," and the player will have to take his seat.

5. The first pitcher will start the game when the umpire calls, "Go." He may begin in this way:

Pitcher: Let me play tag with you.
Catcher: I will let you play tag with me.

6. Try to make as many different sentences as possible.

7. In the second round, the pitchers become catchers, and the catchers are the pitchers.

8. The side that has the greater number of boys and girls standing at the end of the second round wins the game.

The same game may be played with *Give me.*

78. A VISIT OF SANTA CLAUS

On pages 100 and 101 you will find a picture story of a visit of Santa Claus shown in four parts.

The following are titles that might be given for the parts. Perhaps you will wish to select other titles for these divisions.

1. Santa on His Way
2. Santa Going Down the Chimney
3. Santa Before the Fireplace
4. Santa Thinking What Gifts to Leave

Think of the first part of your story as you wish to tell it. Perhaps in this part you will wish to tell the place from which he started, the time and kind of night. Perhaps you will tell about the moonlight and the new-fallen snow. You will surely wish to tell us something about the reindeer. These sentences you may write in one part.

Now let us think about what we might say in the second part. Santa is seen just about to descend the chimney. What might he be thinking as he pauses before going down?

What shall we put in the third part? Santa kneels before the fireplace thinking. Is he in doubt about something? What may he be wondering? What helps him to decide that he is in the right place?

At last Santa has opened his pack and is thinking of what he shall leave at this place. How many children do you wish to pretend are living here?

1

2

3

4

Perhaps each one has asked for some particular gift in a letter to Santa. Let Santa think over what each child has asked for. Perhaps he is talking to himself as he thinks over the gifts. What might he say? Will he leave a gift for father and mother?

Oral exercise. A group of four pupils may be chosen to tell the story. Each pupil may tell one part of the story. Always come to the front of the room when telling a story. Your listeners will be more interested if your face shows that you enjoy telling the story.

Be sure that you always speak in sentences. Don't use *and* too often. The class will decide which pupil told his part of the story best.

Written exercise. Each of you may write one part of the story. Begin each sentence with a capital. Put the right mark after each sentence.

79. TALKING ABOUT A PICTURE

Have you ever thought how much we owe to Uncle Sam? Who is Uncle Sam?

Who is the man in the picture? What time of year is it? What tells you that a holiday is near?

Give the boy a name. Does he live in the house in the distance? What makes you think he does not? Why does he look so pleased? Why is the postman looking at the tag? What will the lad

say to the postman? May he have other packages to leave at the boy's house? Why did the boy come down to the road?

At what house do you think the postman will stop next? What may he leave there? The postman at this time of year is a sort of Santa Claus.

Why is this the kind of Christmas weather that boys like? Where will the boy go with his new sled? Will he meet other boys there? What will they say to him? How will they spend the day? What would be a good name for the new sled?

Tell this story in three parts. This outline may serve as a suggestion:

1. The postman's trip
2. The boy's joy
3. Fun on the hill

Write one part of the story.

80. TALKING ABOUT CHRISTMAS

I

Why Children Hang up Stockings on Christmas Eve

One Christmas Eve, long ago, little Margot, her brother Dick, and her cousins, Ned and Sara, came into the house after making a snow man. Their clothes were damp, their mittens were dripping, and their shoes and stockings were wet through and through. So the children were sent to bed, and their clothes were hung up to dry. The shoes were placed on the hearth, and the stockings were hung in a row by the chimney, right over the fireplace.

That was the reason Santa Claus noticed them when he came down the chimney that night. As he was in a great hurry, he stuffed the toys into the stockings and dashed up the chimney.

"I wish they would all hang up their stockings," he thought, as he drove to the next chimney. "It would save me a lot of time."

On Christmas morning, when Margot and Dick and Ned and Sara found their stockings full of toys, they shouted with glee. There were so many toys in them! They ran and told all their friends, who, in turn, told their friends, and pretty soon all the children in the world had heard the story. So it came about that on

his next visit Santa Claus found all children's stockings hanging by the chimney.

Since then, children have never forgotten to hang their stockings by the fireplace on Christmas Eve.

—*Adapted, L. Frank Baum*

What kind of weather do you like at Christmas? What do *you* like to play at Christmas time?

Do you know that the children who live in California or in Florida have flowers instead of snow at Christmas time? Have you ever spent Christmas in a warm climate? Tell about it, if you have.

II

WATCHING FOR SAINT NICK

The snow was so white,
And gay was the holly;
The moon shone so bright,
The world was so jolly!
The cold was so nipping
It sent the blood tripping!
"Oh, Christmas is coming!"
Sang Peter and Polly.

Outside was the snow,
Inside was the holly,
A logfire's glow,
And laughing Aunt Molly;
Two children all giggly,
With hearts that were wiggly
"Tomorrow is Christmas!"
Sang Peter and Polly.

When snuggled in bed
'Neath covers so downy,
Each nodded a head
Like a mischievous brownie:
"Pretend to be sleeping;
But, 'sh! we'll be peeping;
But mustn't scare Santa,
Or make him look frowny!"

The wind, creeping in,
Fanned the little flushed faces;
The moon, peeping in,
Brightened shadowy places;
Jack Frost, rap, rap, rapping,
On window-panes tapping,
Made pictures that looked
Like the loveliest laces.

And Santa crept in.
There's really no knowing
The way he stepped in,
Unless the moon's going
To tell you and me
The things she can see.
But there he stood laughing,
And started tip-toeing.

With head to one side,
He listened—eyes twinkling.
A bag he untied,
His jolly face crinkling
Into smiliest crinkles!
The merriest wrinkles!
The harder he chuckled,
The more it was wrinkling.

The stockings, now quick!
Slyly winking at Polly's:
"S—o! Fooling Saint Nick,
By hanging Aunt Molly's!
Here's Peter's, I know,
From the hole in the toe."
He crammed—till the squeezing
Most strangled two dollies.

And Santa slipped out.
Was any one peeping?
There isn't a doubt
That Polly was sleeping.
And Peter—dear! dear!
You may as well hear,
Slept sounder than Polly,
I very much fear.

—*Nancy Thorne Yost*

Why were Peter and Polly happy? Why did they want to pretend to be asleep? Did they see Santa Claus? How do you think Santa came in? How do you know that Santa was pleased? What did he say about Polly's stocking? How did he know Peter's stocking? What do you think he put in Polly's stocking? What did he put in Peter's?

What would you like Santa Claus to put in your stocking?

Several of you, in turn, may read the poem stanza by stanza. Speak the *i-n-g* endings clearly.

81. POEMS TO STUDY

I

Do familiar things sometimes seem strange at night? Have you ever listened to the crickets and frogs at night? Have you ever heard an apple fall *bump* on the roof? This poem tells how a little child felt about the dark.

NIGHT MAGIC

The apples falling from the tree
Make such a heavy bump at night
I always am surprised to see
They are so little, when it's light;
And all the dark just sings and sings
So loud, I cannot see at all
How frogs and crickets and such things
That make the noise can be so small.
Then my own room looks larger, too—
Corners so dark and far away—
I wonder if things really do
Grow up at night and shrink by day?
For I dream sometimes, just as clear,
I'm bigger than the biggest men—
Then mother says, "Wake up, my dear!"
And I'm a little boy again.

—*Amelia J. Burr*

What was it that came down with a "heavy bump"? Why was the little boy surprised when he looked at the apple in the daytime? What do you think he means when he says the "dark just sings and sings"?

Have you ever had strange dreams? You may tell your strangest dream. Make it just as exciting and interesting as you can. You may begin your dream story in this way: "Last night I dreamed that ——."

Think your dream through before you begin to tell it. It would be interesting if you could tell a dream that would make the others laugh.

II

This little poem tells us about some things for which we should give thanks. After you have read the poem perhaps you can name some of the other good things you enjoy. The child in this poem likes the "fall of dew." When does the dew fall? Have you ever seen the dew on the grass? What did it look like?

A Little Song of Life

Glad that I live am I;
  Glad that the sky is blue;
Glad for the country lanes,
  And the fall of dew.

After the sun the rain,
  After the rain the sun,
This is the way of life,
  Till the work be done.

All that we need to do,
  Be we low or high,
Is to see that we grow
  Nearer the sky.

—*Lizette Woodworth Reese*

To "grow nearer the sky" means to grow better. Name some of the things we may do to "grow nearer the sky."

82. RIMING WORDS

Riming words have the same sound, like *bat, cat, letter, better, calf, half, glow, snow.*

Select from the list of words below the riming words and place each group in a separate column. You should have five groups.

hat	fight	thumb
arm	true	sat
light	some	alarm
blue	bat	sight
come	harm	grew
fat	might	crumb
farm	adieu	

Oral exercise. Fill the blanks in the following lines with a riming word:

TEN LITTLE FROGS

Ten little frogs began to pine.
One sang a song, then there were ——.

Nine little frogs said, "That's great!"
One hopped away, then there were ——.

Eight little frogs looked up to heaven.
One went to sleep, then there were ——.

Seven little frogs said, "Oh, fiddle sticks!"
A duck caught one, then there were ——.

Six little frogs said, "Let's take a dive."
One sat still, then there were ——.

Five little frogs said, "Let's swim some more."
One said "No," then there were ——.

Four little frogs kicked in glee.
One swam ashore, then there were ——.

Three little frogs wondered what to do.
One did a flip-flop, then there were ——.

Two little frogs sitting in the sun.
One began to sing, then there was ——.

One little frog said, "I hear a gun."

A boy caught him, then there was none.

83. PLAYING MOTHER GOOSE

GO—WENT—GONE
SING—SANG—SUNG

The children were playing Mother Goose stories. They pretended that Peter Pumpkin Eater put his wife in a pumpkin shell because she was always singing:

Bobby Shafto's gone to sea,
Silver buckles on his knee;
He'll come back and marry me,
Pretty Bobby Shafto.

Little Fred, who liked to ask questions, said, "Where did Bobby Shafto go?" The older children laughed and said, "He went to sea."

"How long has he been gone?" continued Fred.

"He has been gone a long, long time," said the one who was the leader.

The children played "Jack and Jill," "Little Bo Peep," and "Boy Blue." Then they sang "Sing a Song of Sixpence."

Fred began to ask questions again. "Sing it again," he begged.

"We have sung enough," replied the leader.

Just then their mother called them to dinner and away they went

Writing a conversation. Would you like to have a Mother Goose play? Your teacher will help you plan a dialogue. Choose your rime and decide what characters will do the talking. You should put what each speaker says on a line by itself.

Leader: Peter Pumpkin Eater, why did you put your wife in a pumpkin shell?

Peter Pumpkin Eater: Because she was always singing about Bobby Shafto.

Leader: What did she sing?

Peter Pumpkin Eater: She sang "Bobby Shafto's Gone to Sea."

Leader: What a silly fellow you are, Peter. That is a beautiful song. Let us all sing it.

84. BEING COURTEOUS

One Christmas Eve, a newsboy was waiting with hundreds of other children to enter a hall, where they had been asked to a Christmas-tree party.

It was bitter cold. A little girl whose shoes were very ragged, kept shifting from one foot to the other.

After watching her for some time, the newsboy threw his battered cap at her feet. "Stand on that," he said. "I don't need it."

What kind of deed was that?

Give the story a name.

Finish the story, telling what the little girl said. Write the last part of the story which you have made up.

GOOD MANNERS

Think of some of the kind things to say, by the use of which you show your good manners. Use the following word-groups in sentences:

Yes, mother	How do you do?
No, father	Good morning
If you please	Good night
Thank you	Excuse me

In addressing your teacher or replying to her questions, always use her name. For example, "*Yes, Miss Brown,*" or, "*No, Miss Brown.*"

85. NAMES OF PERSONS

George Washington had two older brothers, Lawrence and Augustine. During his boyhood George lived with his mother, Mary Ball Washington, at her home in Virginia. When he was eleven years of age he lived one year with his brother Augustine Washington, whose home was near the Potomac River. The next year he went to Mount Vernon, where his brother Lawrence lived. Mount Vernon is a beautiful place, on the Potomac River south of the city of Washington. When George grew to manhood and married Martha Custis, they spent many happy years at Mount Vernon.

Name all the persons that are mentioned. What difference do you notice in the writing of these names from the other words? With what kind of letter does each name begin?

Write the names of three of your friends.

Be sure to begin each name with a capital letter.

Names of persons begin with capital letters.

86. NAMES OF HOLIDAYS

January first is New Year's Day.
February twelfth is Lincoln's Birthday.
February twenty-second is Washington's Birthday.
July fourth is Independence Day.
December twenty-fifth is Christmas Day.

Which of these holidays comes during the summer vacation?

Have you other holidays during the school year? Name them.

Write their names and dates.

Write a short story about the celebration of a holiday in your school.

The name of a holiday begins with a capital letter.

87. ABBREVIATIONS—*TITLES OF RESPECT*

Among those present at the Christmas exercises were *Mrs.* Sheridan, *Dr.* Lee, *Mrs.* Wood, *Miss* Wright, and *Mr.* Hines.

Mr., *Mrs.*, *Miss*, and *Dr.* are all titles of respect.

A title is used before the name of a person in speaking to him or of him, or in writing to him.

What are the most common titles?

With what kind of letter do the titles *Mr.* and *Mrs.* begin? What mark follows them?

Mr. stands for *Mister*.

Mrs. stands for *Mistress*.

These titles are always written in a short form.

This short form is an *abbreviation* of the title.

Dr. is the abbreviation for *Doctor*.

These titles are not always abbreviated.

Give the titles and names of

Your mother	Your teacher
Your father	Your physician

Write the name of each of these persons, using the proper title.

A title when used with a name always begins with a capital letter.

An abbreviated title must be followed by a period.

9.

He *doesn't* know.
I *don't* know.
I *learned* it.
My teacher *taught* me.

COMMON ERRORS CORRECTED

88. THE STORY OF A PICTURE AND THE ARTIST

A Fascinating Tale

The charming picture on the opposite page shows that the artist was fond of cats. She had many pets which she kept in a large glass cage. It had windows and cushions just like a real house. The artist liked to watch the kittens play as she worked at her painting.

The artist who painted this picture was Madame Ronner. She was born in Amsterdam, in Holland, in the year 1821. You have read of her country in stories about Dutch children and windmills.

Madame Ronner's father taught her to paint, although he was blind. She would tell him just how her pictures looked and he would teach her how to improve them. When she was only sixteen she painted a wonderful picture called, "Cats in the Window." This picture was put in a building where many people could see it. She sold it and got money enough to buy more paints. Then she painted dogs. After many years she began painting cats again, and painted the picture on the opposite page. Its title is, "A Fascinating Tale."

Can any one tell why the artist gave the picture that name? We can make up all sorts of stories about these two plump little rascals.

In what room do you think they are? They may have been taking a nap. What sound might they have heard? What did they do when they heard the

sound? What are the kittens watching so closely? How do they feel? What are they planning to do?

How did the mother happen to come into the room? What helped her to know that something was happening? What will the mother cat do? Will the kittens be able to help her?

Which one of the kittens seems the bolder? Why do you think so? Does she know what to do?

What will happen when mousie makes the slightest move?

Tell the story in four parts or paragraphs, following the order of the questions. Make your story interesting. Make us feel the way you think the baby kittens feel.

89. LETTER WRITING

In a lesson before this (page 78) you read a letter of thanks written by Tony, a little boy across the sea, to a class in an American school.

Then you read a letter written to Tony by a boy in the class.

A boy wrote this letter to Tony:

Edgewater, Illinois
February 25, 19—

Dear Tony,

I am glad you are coming to America. I wish you could come now and go to our school. We like to go to school. We have such good times. We read interesting books. We make all sorts of things. The

girls play basket-ball. We boys play baseball and football. We like our school.

We enjoyed your letter.

Your friend,
James Paul

How did the children know where to send their letters to Tony? How did Tony know where to send a letter to George?

What tells Tony where to send a letter to James?

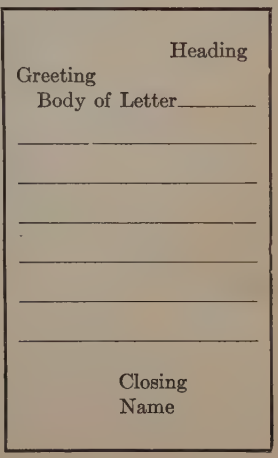
Do you see how important that part of the letter is?

The part of the letter with the writer's address and the date is called the *heading*.

After the heading comes the *greeting* or *salutation*. Then follows the letter, or the *body of the letter*, as it is called. At the end of the letter comes the *closing* and then the writer signs his name.

If we made a picture of a letter it would look like this:

Make a picture of a letter, using lines; then put in the words "Heading," "Greeting," "Body of Letter," "Closing," "Name," in the proper places



on the lines. One of you may be asked to do this on the board.

Written exercise. Write a letter to an absent classmate. Tell him about something funny that happened in school, or about some interesting thing you did in school or at home. Try to make your letter so good that it will make him feel happier.

Read your letter after you have finished writing it to make sure that you have all the parts of the letter in the right places. Also be sure that your letter is neat and that the words are spelled correctly. Look out for capitals.

90. A STORY TO FINISH

Spick and Span were two cunning puppies. Every day their mistress brushed their hair and tied pretty ribbons around their necks. Then she sent them into the yard to play.

One morning while they were frisking about, they heard a great noise on the other side of the fence. Dogs were barking, cats mewing, and boys shouting. What was it all about?

Some one had left the gate open. So out darted Spick followed by Span to see what was the matter.

Finish the story.

The following questions may help you:

1. What did Spick and Span see?
2. What were the dogs, the cats, and the boys doing?

3. What did Spick and Span do?
4. What happened to them?
5. When they returned home, did they look "spick and span"?

Read the questions silently.

Answer them silently.

After a few minutes of silent work, several of you may come forward in turn and finish the story.

The rest of you may decide whose story was best.

Remember that the best story-teller will not use *and*, *so*, or *then* too often.

Remember, also, that he will make a good ending sentence.

91. TRUE STORIES ABOUT ANIMALS

Red Cross Dogs

All of you know about the Red Cross and its great work. Did you ever hear of the Red Cross dogs? There are thousands of these faithful animals trained to help the Red Cross in time of war.

They are first taught the difference between the uniforms of their own army and those of the enemy. Then they are taught how to help the wounded. Every Red Cross dog carries a first-aid pack strapped to his collar. Many stories are told of the bravery of these animals, for dogs, as well as

men, can be heroes, you know. Sometimes they receive medals for their bravery.

The following is a true story of one Red Cross dog:

Roland was a French dog that went to war when his master became a soldier. He really did go to war, for he followed the soldier into the thick of the fight. One morning, his master was sent to a trench near the battle front where he was to destroy some ammunition. Hardly had he begun his work when a shell exploded, and he was buried beneath the ruins of the trench. But the dog knew just what to do. He dug and dug, until his master could get air to breathe. Then he ran for help. Presently he returned with Red Cross aids, who carried the boy back to the hospital, where he lay for days. During all this time, the faithful Roland stayed by his side. No one could make him leave the room until his master was well.

I

Tell the story of Roland as it is told here.

II

Tell the story as the soldier master might tell it to one of his companions.

III

Tell it as Roland, if he could talk, would tell it to another dog.

IV

The Red Cross dog in the picture, page 122, came from the firing line in France.

Tell what you think has happened.

Write four sentences from your story in the order in which you told them.

V

Most of you have pets. Some of you have seen a circus. Some of you have visited the zoo.

When you have thought for a few minutes of a true story about some animal, come to the front of the room to tell your story. Your classmates will not be interested in your story if you use the words *and*, *so*, and *then* often. When you have finished your story they will tell you:

1. What words you used that made your story interesting.
2. Whether you used *and* too many times.

10. I'll *teach* you to do it.
James *taught* me to do it.
He *went* home.

COMMON ERRORS CORRECTED

92. TALKING AND WRITING ABOUT A STORY

BRUSCO'S VALENTINE

Brusco, a big collie, is the mascot of our fire department. Once he received a strange valentine. It was a large beefsteak! It was tied with red ribbons, and on a card were the words, "A valentine for Brusco from his comrades on the force."

The firemen, who all love Brusco, often reward him with good things to eat. But this was the finest present he had ever received. He barked with joy

as he jumped about and played with the package. Then what a feast he had!

I

Tell the story of Brusco's valentine.

II

Write a sentence about Brusco's valentine.

Write a sentence telling what he did when he received it.

Be careful to notice whether you have begun and ended your sentences correctly.

III

Imagine that Brusco can talk.

Let him tell the story of his valentine to his friend, the Irish setter.

He might begin in this way:

You know people call this Saint Valentine's day. It is a time when boys and girls send paper pictures to each other. But I got the best valentine of all. Guess what it was! You can't? Well—.

Finish the story.

IV

Brusco is a brave dog. He always goes with his masters to the fires, and he has helped the firemen to save many lives.

Perhaps you know stories of other brave dogs.

Can you tell a story about a brave dog?

V

Write a story telling what Brusco did when he received the valentine. Read your story carefully.

11.

He *has gone* home.
I *got* it from him.
He *took* it from me.

COMMON ERRORS CORRECTED

93. A GAME

SPEAKING WORDS CORRECTLY

Say after your teacher each of the words in the following list:

apron	pavement	new
vegetable	every	umbrella
diamond	across	handkerchief

I

Let us play a game. One pupil will ask another two questions. The other will answer the questions using the correct form of the words on the next page. We may choose sides and keep a baseball tally of each team's score. One point is allowed for every sentence given correctly. The first player will use *give* in this way:

Did you *give* Mary the book?
Have you *given* Mary the book?

The second player will answer in this way:

I *gave* Mary the book.
I *have given* Mary the book.

Proceed in the same way with the correct forms of *ring*, *speak*, *begin*, *tear*, *sing*.

ring	rang	rung
speak	spoke	spoken
begin	began	begun
tear	tore	torn
sing	sang	sung

94. LETTER WRITING

HOW TO ADDRESS AN ENVELOPE

If Tony answered George's letter, his envelope might look like this:

Mr. George White
24 Rutger St.
Edgewater
Illinois

If Tony lived in this country, he would not put U. S. A. on his letter to George. Can you tell why?

The envelope should tell:

The name of the person to whom the letter is written.

The street and number.

The town or city, and the state.

Written exercise. Draw three envelopes. Direct one to your mother, one to your teacher, and a third to a friend you know who lives in some other city or town.

95. ROBERT LOUIS STEVENSON

Robert Louis Stevenson was born in Scotland, November 13, 1850. He was a very delicate, lonely little fellow. He had no brothers or sisters. He was not well enough to run about and play like other children. He read many interesting tales of history and stories, some of which he later told in rime. He heard many tales of shipwreck and adventure from his parents and relatives, some of whom had for years been builders of lighthouses.

He used to spend the long winter days indoors lying on the floor and drawing or coloring pictures from the newspapers. He was always making up some tale in his mind; he was a soldier, a sea captain, a pirate, or an Indian chief. In one of his poems he says of those early days:

> I have just to shut my eyes,
> To go sailing through the skies—
> To go sailing far away
> To the pleasant Land of Play.

When six years old, he wrote the story of Moses and made the pictures for it. At the age of nine, he began to go to school. He was not well enough to go every day, so he seldom received good marks in his classes. Louis was always very fond of reading, two of his favorite books being *Robinson Crusoe* and the *Swiss Family Robinson.*

His father wished him to be an engineer and builder, but he himself determined to be a writer. Because he had enjoyed stories of adventure so much, he thought other children would like them, too, so he wrote a number of such tales. He wrote one called *Treasure Island* and another named *Kidnapped.* You will enjoy reading them some day.

Stevenson was also a writer of poems. Here are four which he wrote especially for children.

96. FOUR POEMS BY STEVENSON

I

The Lamplighter

My tea is nearly ready and the sun has left the sky;
It's time to take the window to see Leerie going by;
For every night at teatime and before you take your seat,
With lantern and with ladder, he comes posting up the street.

Now Tom would be a driver and Maria go to sea,
And my papa's a banker and as rich as he can be;
But I, when I am stronger and can choose what I'm to do,
O Leerie, I'll go round at night and light the lamps with you.

For we are very lucky, with a lamp before the door,
And Leerie stops to light it as he lights so many more;
And O! before you hurry by with ladder and with light,
O Leerie, see a little child and nod to him tonight!

II

My Ship and I

O it's I that am the captain of a tidy little ship,
Of a ship that goes a-sailing on the pond;
And my ship it keeps a-turning all around and all about;
But when I'm a little older, I shall find the secret out
How to send my vessel sailing on beyond.

For I mean to grow as little as the dolly at the helm,
And the dolly I intend to come alive;
And with him beside to help me, it's a-sailing I shall go,
It's a-sailing on the water, when the jolly breezes blow
And the vessel goes a divie-divie-dive.

O it's then you'll see me sailing through the rushes and the reeds,
And you'll hear the water singing at the prow;
For beside the dolly sailor I'm to voyage and explore,
To land upon the island where no dolly was before,
And to fire the penny cannon in the bow.

III

My Shadow

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

STUDYING THE POEMS

Oral work. Read the first poem silently. Tell the class what the poem means to you.

Read the first stanza of "My Ship and I" again. Where did the little captain sail his boat? What do you think he was using for a boat? What trouble did he have? What did he say he would find out?

Read the second stanza. Do you think the captain's boat was too small for him? Why? Why did he want the dolly to come alive? Show by your hands what you think "divie-divie-dive" means.

Read the third stanza. What are rushes and reeds? Do they grow in deep water or shallow water? Was the captain really going on a voyage, or just pretending?

Have you ever gone sailing on a pond? What did you use for a boat? Is it safe to sail in a tub on deep water? Why not? Sometimes boys sail their boats in the bath tub, sometimes on a river, and sometimes on a pond. Tell about one time when you pretended to take a voyage in your little boat.

Written work. Write three sentences about the little captain in "My Ship and I." Tell where the captain was sailing. Tell who was at the helm. Tell where the captain wanted to go.

Read the third poem silently; then, read it aloud.

What is the title? Have you ever watched your own shadow? Tell how your shadow acted? How do "proper children" grow? How does a shadow grow?

If you know the poem "My Shadow," say it before the class.

IV

THE LAND OF COUNTERPANE

When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills;

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

—*Robert Louis Stevenson*

The four poems of Robert Louis Stevenson are reprinted by permission, Charles Scribner's Sons, publishers of the works of Stevenson.

Robert Louis Stevenson has written many charming poems for children. We have learned that he was never well and strong, but he was never cross and peevish. This poem shows us what a happy child Robert was even when he was sick. Have you ever tried to put aside your unpleasant feelings by playing make-believe as he did?

In this poem what game is he playing in the second stanza? What were his leaden soldiers doing? What might he have done to form the hills?

What does he make believe in the third stanza? Have you ever sailed your boats on the sea of counterpane? What does the word *counterpane* mean? How may he have planted trees, houses, and cities about?

What is he pretending in the fourth stanza? Who was the giant? Where was he sitting? What formed the hill? What do you think the *land of counterpane* means?

Tell the story of the poem in your own words. If you like the poem, memorize it.

97. EUGENE FIELD

There is also an American poet who wrote stories and poems for children.

Eugene Field is the name of this American poet.

He loved children very much and delighted to play with them and to make stories for them.

He was born in the same year as Robert Louis Stevenson.

Some of his poems may be found on the pages that follow. Your teacher will read them to you.

I

SELECTION FROM "THE NIGHT WIND"

My mother told me long ago (When I was a little tad)
That when the night went wailing so,
  Somebody had been bad;
And then, when I was snug in bed,
  Whither I had been sent,
With the blankets pulled up round my head,
I'd think of what my mother'd said,
  And wonder what boy she meant!
And "Who's been bad today?" I'd ask
  Of the wind that hoarsely blew,
And the voice would say in its meaningful way:

"Yoooooooo!
Yoooooooo!
Yoooooooo!" —*Eugene Field*

II

CHILD AND MOTHER

O Mother-My-Love, if you'll give me your hand,
  And go where I ask you to wander,
I will lead you away to a beautiful land—
  The Dreamland that's waiting out yonder.

The poems of Eugene Field are reprinted by permission, Charles Scribner's Sons.

We'll walk in a sweet-posie garden out there,
Where moonlight and starlight are streaming,
And the flowers and the birds are filling the air
With fragrance and music of dreaming.

There'll be no little tired-out boy to undress,
No question or cares to perplex you;
There'll be no little bruises or bumps to caress,
Nor patching of stockings to vex you.
For I'll rock you away on a silver-dew stream,
And sing you asleep when you're weary,
And no one shall know of our beautiful dream,
But you and your own little dearie.

And when I am tired I'll nestle my head
In the bosom that's soothed me so often,
And the wide-awake stars shall sing in my stead
A song which our dreaming shall soften.
So, Mother-My-Love, let me take your dear hand,
And away through the starlight we'll wander—
Away through the mist to the beautiful land—
The Dreamland that's waiting out yonder.

—*Eugene Field*

III

FAIRY AND CHILD

Oh, listen, little Dear-My-Soul,
To the fairy voices calling,
For the moon is high in the misty sky
And the honey dew is falling;
To the midnight feast in the clover bloom
The bluebells are a-ringing,
And it's "Come away to the land of fay"
That the katy-did is singing.

Oh, slumber, little Dear-My-Soul,
And hand in hand we'll wander—
Hand in hand to the beautiful land
Of Balow, away off yonder;
Or we'll sail along in a lily leaf
Into the white moon's halo—
Over a stream of mist and dream
Into the land of Balow.

Or, you shall have two beautiful wings—
Two gossamer wings and airy,
And all the while shall the old moon smile
And think you a little fairy;
And you shall dance in the velvet sky,
And the silvery stars shall twinkle
And dream sweet dreams as over their beams
Your footfalls softly tinkle.

—*Eugene Field*

In the poem *The Night Wind*, what did the mother tell the boy? Have you ever heard a boy called a "tad" before this? Where was the boy? Why had he been sent to bed? Do you ever pull the covers up around your head? Why? Of whom did the boy ask a question? Whose voice answered? Perhaps you have heard the wind roar. Have you ever heard it cry?

The next two poems are lullabies. What is a lullaby? Read the poems over again. Notice how the words sing as you read them.

In the first lullaby the child is singing to the mother. What beautiful name does he call his

mother? How do you know it is a boy that is singing? Can you find the words that tell you? Where does he say they will go?

Who is singing the second lullaby? To whom is she singing? What bells are ringing? Do you think you could hear them ringing? What does the mother call her child? Where is Balow Land? How will they get to Balow Land?

98. ANOTHER POEM FOR STUDY

THE HOUSEHOLD FAIRY

Have you heard of the household fairy sweet,
Who keeps the home so bright and neat?
Who enters the rooms of boys and girls,
And finds lost marbles or smooths out curls?
Who mends the rent in a girlie's frock—
Or darns the hole in a Tomboy's sock?
If you don't believe it is true, I say
You may search and find her this very day
In your home.

You must not look for a maiden fair,
With starry eyes and golden hair;
Her hair may be threaded with silver gray,
But one glance of her eyes drives care away,
And the touch of her hand is so soft and light
When it smooths out a place for your head at night
If you know of some one just like this,
My household fairy you cannot miss—
It's "Mother."

By permission *St. Nicholas Magazine* —*Alice Huling*

How many stanzas in this poem? If you read only the first stanza would you know who the household fairy is? Which stanza tells you? Have you ever thought of your mother as being a fairy? Perhaps you thought fairies were tiny people, who were very seldom seen, but who made wishes come true and did kind deeds. Doesn't your mother make many of your wishes come true? Isn't your mother always doing kind deeds? Could your mother be called the fairy in your home? Are you ever a fairy?

99. OUR FLAG

[NOTE.—The American Flag should be used in this lesson.]

This is the American Flag.

There are thirteen stripes in the flag.

Seven of the stripes are red and six are white.

A blue field is in the upper left-hand corner of the flag as you face it.

There are forty-eight stars in the field, one star for each state.

To an American, the American Flag is the most beautiful flag in the world.

"There are many flags of many lands;
There are flags of every hue,
But there is no flag, however grand,
Like our own Red, White, and Blue."

I

History of the Flag

Many years ago when our country was fighting for freedom there was no American flag.

George Washington, who was at the head of the Army, knew that the soldiers would fight with greater spirit if they had a flag to carry and to fight for. So he and a committee drew plans for a flag consisting of thirteen stripes of red and white and thirteen white stars on a field of blue. The thirteen stripes and the thirteen stars stood for the first thirteen states in the United States of America.

It was first planned that there should be a star and a stripe for each state. As new states were added to the Union this plan could not be carried out. A law was made that one star should be added for each state.

II

The Making of the Flag

There lived at 239 Arch Street, Philadelphia, a young woman named Betsy Ross. Her husband, John Ross, had been killed in the army.

Betsy Ross sewed beautifully, and so she decided to earn her living by keeping a shop and making flags.

In the early summer of 1776, Congress appointed Robert Morris and Colonel George Ross a committee of two to see about the flag for the new country. George Ross was the brother of John Ross, Betsy's husband, so the committee went to the little shop to ask her about making the new flag. General Washington went with them.

"Can you make a flag like this?" asked General Washington, showing her a sketch.

"I don't know," replied Betsy, "but I'll try."

Betsy finished the flag, and on June 14, 1777, Congress adopted it as our national banner. This date is now observed as Flag Day throughout America.

Betsy Ross lived to make many more flags, and to see them float proudly aloft on land and sea.

The flag has a message for every one.

The red says, "Be brave,"
The white says, "Be pure,"
The blue says, "Be true."

If you love the flag of our country, you must obey its message.

Tell the story of the making of the flag.

When did Congress decide to use Betsy Ross's flag as our national banner? This date is called the *birthday of the flag.*

How old is the flag?

How many red stripes has it?

How many white stripes?

How many stars are in the blue field?

For what does each star stand?

Do you know any one who has fought for the flag? Tell about him.

What have *you* ever done for the flag?

Do you know any other flags? Describe them.

Write a sentence about the English flag.

Write one about the flag of France.

Write another about the Belgian flag.

100. SAFETY FIRST

Here are a few *Safety First* rules that will help to keep you out of danger:

1. Look in both directions before stepping off the sidewalk.
2. Always cross the street at the corner.
3. Don't play in the street.
4. Don't hop on behind trucks or cars.
5. If you have to walk to school along the road, walk on the left side.

Read the rules carefully.

Look at the first rule. In how many directions should you look? Why?

Why should you walk to school on the left side of the road?

Add other rules for safety on the street or road.

Learn all of the rules.

Make one or more safety rules about other things, such as playing with matches, or making fires in the yard or in the woods.

101. LEARNING TO COPY

I

Copy the following sentences, studying them as you write:

We have room for but one flag, the American flag. We have room for but one language, and that is the English language. We have room for but one loyalty, and that is loyalty to the American people.

—*Theodore Roosevelt*

Commit these sentences to memory.

II

I pledge allegiance to the Flag of the United States and to the Republic for which it stands, one Nation, indivisible, with Liberty and Justice for all.

Copy the pledge to the flag.

Look carefully at the pledge as it is printed in the book and then look at your copy of it. *Compare* the two, that is, see whether they are alike. Examining things in this way to see whether they are alike is called *checking*. Hereafter, when your teacher wishes you to find out in this way whether your work is correct or not, she will say, "Check carefully what you have written." Then you will know what you are to do, will you not?

Learn the pledge so that you can repeat it from memory when you give the salute to the flag.

102. THE FLAG GOES BY

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!
The flag is passing by!

Blue and crimson and white it shines
Over the steel-tipped, ordered lines.
Hats off!
The colors before us fly;
But more than the flag is passing by.

—*Henry Holcomb Bennett*

Abridged.

103. GETTING A PICTURE FROM A POEM

THE MERRY-GO-ROUND

Hurrah! Hurrah! for the merry-go-round
Where gaily the children whirl over the ground.

There are galloping goats, there are ponies that prance,
There are dogs running races, and donkeys that dance.

There are sleighs drawn by swans, there are chariots of gold,
With dashing young drivers so gallant and bold.

There's a long-necked giraffe, and a zebra that jumps,
And a camel that has two beautiful humps.

There's a lion that ambles without any roar,
And a dragon that never was harnessed before.

But all these fierce creatures are gentle and good,
And exceedingly safe, as they're made out of wood.

So let us hurrah! for the merry-go-round,
While gaily the children whirl over the ground.

—*Adapted, Anna M. Pratt*

Read this entire poem to yourself.

Of what does it give you the picture?

Name the animals mentioned in the poem.

What is each animal doing?

Does the picture which the poem gives you look like the merry-go-round you rode on?

Tell about the one you rode on.

Why is it called a *merry-go-round?*

Notice the words in the poem that help to give us a clear picture.

gaily	whirl	galloping	prance
dance	gold	dashing	gallant
bold	long-necked	jumps	beautiful
ambles	fierce	gentle	good

Write three sentences about the merry-go-round of the poem.

Write three sentences about a merry-go-round on which you have had fun.

104. CORRECT USAGE

You may have a pet at home. If you have not, you have seen some animal that you would like for a pet. It may be a kitten, a dog, a rabbit, a pigeon, a canary, a goldfish.

You will find that the words in the list that follows will help us to get a clearer picture of the animal you wish us to see.

sleek	white	little	fur
soft	cunning	large	coat
yellow	clever	beautiful	feathers
brown	brave	scales	claws
harmless	shy	shining	timid

Write at least five sentences in which you will give us a clear picture of your pet.

Write a list of words that you could use in giving a picture of one of the following:

1. My Playmate
2. My Father
3. My Mother
4. My Baby Brother
5. My Big Sister
6. My Front Yard
7. My Garden
8. My Attic
9. My Schoolroom
10. My Shop

105. A GAME

WATCHING YOUR SPEECH

There are certain words which cause us much trouble. We must be very careful about saying them if we wish to be understood. We do not wish to be careless in the use of our own language.

Let us play a game. Read the sentences in the exercise below. If you read the sentences correctly, one point may be added to your score. Before beginning to read, try to find the troublesome word or group of words in each sentence.

1. What are you going to do, Henry?
2. Let me help you, Mother.
3. Can you catch it, Margaret?
4. Please let me do it again.
5. Will you go to the library with Alice and me?
6. Don't you want to play with us?
7. Won't you try to find the pencil?
8. I want to see it just once.
9. This is your first game, isn't it?
10. What did you see?
11. Put the pencil on your desk.
12. Where are you going?

13. Can't you do your arithmetic?
14. The children are singing and playing.
15. Henry is ringing the bell.
16. Won't you give me the ball?
17. Where were you yesterday?
18. There are three nests in the tree.
19. He doesn't want to sit there.
20. School has begun.
21. Is there any more cake?

106. A GAME

THE LOST FRIEND

Choose one pupil to be the leader. The leader will stand in front of a classmate and say, "I have lost my friend." The pupil will ask, "How is your friend dressed?" The leader will then tell how one of his classmates is dressed. The pupil should then be able to point to the lost friend. If he fails, someone else may point out the lost friend. The one who finds the lost friend becomes the next leader.

Here is a rime that makes us laugh. It also shows us that most of our worries are imaginary.

The Kettle's Lament

"I don't feel well," the kettle sighed,
The pot responded, "Eh?
Then doubtless that's the reason, ma'am,
You do not sing today.
But what's amiss?" The kettle sobbed,

"Why, sir, you're surely blind,
Or you'd have noticed that the cook
Is shockingly unkind.
I watched her bake a cake just now—
If I'd a pair of legs
I'd run away! Oh, dear! Oh, dear!
How she did beat the eggs.
Nor was that all. Remember, please,
'Tis truth I tell to you—
For with my own two eyes I saw
Her stone the raisins, too!
And afterwards—a dreadful sight!
I felt inclined to scream!
The cruel creature took a fork
And soundly whipped the cream!
Now can you wonder that my nerves
Have rather given way?
Although I'm at the boiling point,
I cannot sing today."

—*Selected*

If the kettle had been doing its own work it might not have had so much time to complain about the cook. Do boys and girls ever watch each other too closely? Do they sometimes tell things the wrong way just as the kettle did? If you think the cook was cruel, read the first two lines. If you think the kettle was a tattle-tale, read the last two lines.

Written conversation. Pretend that the kettle accused the cook of being cruel. Write their conversation. It might begin like this:

Kettle: Cook, I think you are very cruel.

Cook: Cruel? Why do you think that?

Kettle: Because you beat the eggs so hard.

Cook: Beat the eggs! Ha! Ha! You foolish fellow, I must beat them when I make a cake. Don't you know that much about cake baking?

Kettle: I saw you do something else mean.

What three acts did the kettle complain about? Mention these complaints in your written conversation. See how lively and funny you can make your sentences. Your teacher will have the best dialogues read to the class.

107. ACTING THE STORY

After the best dialogue has been selected you may act the story. The one who wrote the best conversation may be the first to act the part of cook. The one who had the next best paper may be the kettle. The cook should seem very calm and happy. The kettle will be nervous and fretful. Groups of pupils may represent the raisins, the eggs, and the cream. Each group may laugh when the kettle makes his foolish complaints.

Written work. Write a letter to a friend. Tell him the story of the cook and the kettle.

108. POINTS TO BE REMEMBERED

1. Rules for the use of capital letters

The first letter in a sentence is always a capital letter.

The words *I* and *O* should always be capital letters.

The name of a particular person, place, or thing should always be written with a capital letter.

The first word of each line of poetry begins with a capital letter.

The names of the days of the week should be written with capitals.

The names of the months of the year should be written with capitals.

The first word and the important words of the title should begin with capital letters.

Do you know these rules? Do you think of them and use them in your written work?

2. Rules for marks of punctuation

A period should be placed at the end of a statement.

A question mark should be placed at the end of a question.

A period should be placed at the end of every abbreviation.

A period is used after an initial.

The name of a person spoken to should be separated from the rest of the sentence by a comma or commas.

The apostrophe shows the omission of a letter or letters.

109. PUNCTUATION—REVIEW

Here is a story printed without capitals, periods, or question marks. Copy it, putting in capital letters, periods, and question marks where they are needed:

robinson crusoe was wrecked on an island he built a hut and made his own clothes he had goats and cats and a parrot that talked one day he saw foot-prints on the sand he was frightened he didn't know who had made them do you know who it was a poor man who had been captured by savages crusoe saved his life and called him friday do you know why he gave him that queer name crusoe and friday lived on the island many years did you ever read the story about them it is in a book called robinson crusoe.

Copy this selection and insert capitals and punctuation marks where needed to make the sense clear:

president jefferson was a most sincere and courteous man one day while riding with a grandson he met an old slave who raised his cap and bowed politely jefferson returned the salute graciously but his grandson took no notice of it turning to the boy he said thomas do you permit a poor slave to be more of a gentleman than you are

110. ADDITIONAL MATERIAL

Write or tell a composition of not more than four sentences on one of the following subjects:

1. How to Help the Policeman
2. What the Postman Does
3. The Brave Fireman
4. The Day I Kept House
5. The Time I Lost My Way
6. Keeping Streets Clean
7. The Dandelion
8. Safety First
9. When My Dog Was Lost
10. A Trip on the Train
11. A Trip on a Boat
12. The Organ Grinder's Monkey
13. Fun We Have in Spring
14. Summer Joys
15. The Balloon Man

Try to make your stories interesting. Do not use *so*, *and*, or *then* too often. Have a good sentence at the beginning of your story so that your readers or hearers will want to know more of your story. Then try to hold their interest to the end. You can often do this by keeping the surprise till the last.

The following outlines may help you when you plan your story:

A Picnic Party

1. Who went
2. Where they went

3. The trip to the island
4. The luncheon

AN EXCITING ADVENTURE

1. The ride in a rowboat
2. The sudden storm
3. The rescue

THE NAUGHTY KITTEN

1. The bright yellow canary
2. The open cage
3. The attack
4. The rescue

A MOUSE'S VISIT TO THE OLD CLOCK

1. The old clock
2. A curious mousie
3. The strange experience

FRED'S ACCIDENT

1. Fred's new canoe
2. The storm
3. Fred's danger
4. The rescue

Plan a story for one of the following topics

1. Baby's First Step
2. My New Pet
3. The Circus Parade
4. The Antics of My Pet.
5. The Tricks of a Monkey I Once Saw

7. My First Trip on a Train
8. An Exciting Fishing Experience
9. Fun on Fourth of July
10. A Visit of Santa Claus
11. My Dog Rover
12. My Pet Pony
13. My Favorite Book
14. A Narrow Escape
15. A Policeman's Rescue of a Small Child
16. My First Visit to a Farm
17. The Queer Gypsy Camp
18. The Lost Child
19. My Hunt for Lost Fido
20. My First Ride on a Pony
21. A Story of a Faithful Dog
22. A Funny Dream
23. An Afternoon in the Park
24. My Search for Wild Flowers
25. A Day on a Farm

PUBLIC SCHOOLS DISTRICT NO. 23

SUGGESTED STORIES

Words to suggest stories:

1. Boy—dog—canoe—rescue

2. Fireman—ladder—burning building—child at window.

4. Children playing at seashore—toy sailboat carried out by waves—baby starts after it—huge wave—no one at rescue station—man from shore

5. Small children playing in boat—tide carries boat out—rescue

6. A puppy—a kitten—a large dog—a piece of meat.
7. Young bird on the ground—father bird—mother bird—pussy.
8. A little boy with a nickel—the balloon man—the ride home in the automobile.
9. The first snow—an old sled—two boys—a creek.
10. Children home from school—company with mother—dinner late.
11. Hen with little ducks—ducks run for the pond—the hen in distress.
12. Boys in an orchard—a big red apple near the top of a tree—a branch breaks.

·EDWIN·JOHN·PRITTIE·

PART TWO

111. FANCIFUL TALES

Jack and Mabel wondered how they would spend the afternoon. The sky was dark; heavy clouds hung overhead, and the rain was pattering on the window panes, singing a most delightful song to all the little flowers snuggled warm and cozy in the heart of Mother Nature.

Jack and Mabel seated themselves on pillows on the floor before the fireplace to read the new book that Aunt Molly had sent Jack for his birthday.

They found the stories so interesting that they read for an hour or more. Then their tired eyelids began to droop and in a moment or two they found themselves in the strangest and most interesting country you can imagine.

Alice in Wonderland first they saw,
Then the Dormouse waved them a friendly paw,
Next, Crusoe, Man Friday, and brave Robin Hood
Were fighting the Jabberwock deep in the wood.
And you, who love stories, will understand,
They had drifted, in dreams, to Storybook Land.

Soon they saw before them all the storybook friends shown in the picture. See how many of these characters you can name.

Tell the story as they saw it in their imagination. Plan the story in parts before you begin

to tell it. The plan of a story is called an *outline*. This plan or outline may help you:

1. How the Children Decided to Spend the Rainy Afternoon
2. Where They Sat and What Book They Were Reading
3. The Dream

112. THOUGHT GROUPS

We have learned that a sentence is a group of words that expresses a complete thought. We might say that a sentence is a group of words that makes sense. Some groups of words do not express a thought—or make sense. Such groups are not sentences.

Oral exercise. Which of the groups of words that follow are sentences? Why?

1. Jack and Mabel
2. Jack and Mabel seated themselves on the floor
3. heavy clouds
4. The sky was dark
5. for an hour or more
6. began to droop
7. They read for an hour or more
8. the rainy afternoon
9. a very welcome song
10. They spent the rainy afternoon reading a new book
11. The rain sang a very welcome song
12. Their tired eyelids began to droop

113. FIXING SENTENCE SENSE

I

1. The robins build nests in the spring time.
2. A boy scout tries to do a good deed each day.
3. Most children like to read interesting stories.

Read the group of sentences. What does each tell about? Does one sentence follow another or does each begin on a new line? Are these sentences about the same or different things?

THE ANGRY FAIRY

Once upon a time there lived in a far-off country a King and a Queen who had no children. They longed very much for a child; and when at last they had a little daughter, they were both delighted, and all their people rejoiced with them.

When the time came for the little Princess to be christened, the King made a grand feast and invited all but one of the fairies in his kingdom to be godmothers. There happened to be thirteen fairies in the kingdom; but as the King had only twelve gold plates, he had to leave one of them out.

The twelve fairies that were invited came to the christening, and presented the little Princess with the best gifts in their possession. One gave her beauty, one gave her wisdom, another grace, another goodness, until all but one had presented their offerings.

Just as the last fairy was about to step forward and offer her gift, there came a tremendous knocking at the door, and before anybody could get there to open it, it was burst open, and in came the thirteenth fairy, in a furious rage at not having been invited to the feast.

II

DEVELOPING PARAGRAPH SENSE

Read the first group of sentences in the story. What persons are mentioned in these sentences?

Sentences that are written together about the same thing make a *paragraph.*

How many paragraphs in this story? What is the second paragraph about? the third? the fourth?

Let us find out how the first group of sentences differs from the first group in the story.

Look at the first word of each paragraph. Does it touch the margin?

When the first word of a paragraph is *set in* from the margin we say it is *indented.* Notice how the first word of each paragraph is indented.

How can you tell when a new paragraph begins?

How many paragraphs are there in this story? Count them so that you may know into how many parts the story is divided. The sentences in the first paragraph tell about the first point or topic in the story. The number of paragraphs tells the number of points the story contains.

III

SENTENCES AND PARAGRAPHS

1. A sentence expresses but one complete thought.

2. A paragraph is a group of thoughts.

3. Single sentences can tell about different things.

4. A paragraph is a group of sentences about the same subject or thing.

Read the first paragraph. The first paragraph in a story is called the introduction.

1. Introduction
   Time—Once upon a time
   Place—In a far-off country
   Characters—A King and a Queen
   Circumstances—Their delight because of the birth of a daughter

Read the second paragraph. Can you understand that this topic expresses the main thought of the second paragraph?

2. The Grand Christening Feast

Read the third paragraph. Could not the main thought of this paragraph be expressed in this topic?

3. The Gifts of the Guests

Let us look at the fourth and last paragraph. What do you think of this topic to express the thought of that paragraph?

4. The Interruption of the Feast

Oral exercise. Tell to your classmates the story according to the plan or outline suggested above.

Written exercise. Copy the first paragraph of the story. When you have finished, check your

work to see whether you have done each of the following:

1. Have you made a straight margin all the way down the left-hand side of the paper?
2. Have you begun the important words of the title with capital letters?
3. Have you indented the first word of the paragraph?
4. Did you begin each sentence with a capital letter?
5. Is there a period after every telling sentence?
6. Is every word in the paragraph spelled correctly?

114. CORRECT USAGE—*I, HE, SHE, THEY*

Let us learn how we should use *I*, *he*, *she*, and *they* correctly. Everyone who wishes to speak his own language correctly will say:

He and *I* went fishing.
John and *I* saw the circus.
She and *I* are going skating.
Margaret and *I* are invited to the party.
James, *Charles*, and *I* are going to the park.
They and *we* are invited to the party.
They and *we* will do the work.

It is impolite to speak of yourself first. When you do this it seems to say, "I think I am more important than my friend is." Courtesy requires that you name others before yourself.

Write three sentences, using the name of some other child and the word *I;* as, *Helen and I.*

115. CORRECT USAGE—*AREN'T, ISN'T, AM NOT*

Aren't you going swimming with us, Robert?
No, I *am not* going today.
Isn't Frank going either?
No, we *aren't* going until father comes home. You know we *aren't* very good swimmers, and mother thinks it *isn't* safe for us to go without an older person.
It *isn't* dangerous, because there is a life-saving station near by.

Isn't means *is not. Aren't* means *are not. Aren't* and *isn't* are contractions. What letter is omitted in each? What mark takes the place of the omitted letter?

When you mean *am not,* you must use both *am* and *not.* There is no such word as *aint.* Do not use it.

12.

It *isn't* mine
He *isn't* here.
Aren't you going?

COMMON ERRORS CORRECTED

I

You may write from dictation four sentences from the exercises given above.

II

Copy the following sentences, putting in *aren't, isn't,* or *am not:*

1. —— you glad it is snowing, Ned?
2. Yes, but Lee ——. He must stay home today.
3. —— he coming out at all?
4. No, his father and mother —— at home, and he has to look after things.
5. I am glad I —— —— in his place. It —— much fun to stay indoors during the first snow.
6. —— you going to school today, George? Yes, but I —— —— going now. It —— eight o'clock yet.
7. Ralph, why —— you playing ball with the boys? I —— —— feeling well, Mother. —— Henry going to play in my place?

Review lesson on contractions, Part I, page 23.

What is a contraction? How do you show that a letter is omitted from a word?

REVIEW

I'm	doesn't	you're
I'd	can't	you've
I've	he'll	couldn't
don't	won't	wouldn't
aren't	haven't	shouldn't

116. SPEAKING WORDS CORRECTLY

CATCH

Read the following sentences:

The balloon man shouted, "*Catch* them!"
"*Catch* me," Jack said, "*catch* me if you can."

What words in the sentences contain the same sound of *a* as that in *catch?*

Make four sentences, using the word *catch* in each sentence.

Say them to the class, being sure to give the right sound to the letter *a*.

Put *l* instead of the first *c* in catch. What word have you made?

Put *b* instead of *c*. What word have you made?

Put *h*, *m*, and *p* instead of *c*. Read your list. Make sentences using these words.

Fill the blank spaces with the correct word, and read your sentences.

1. Father put a new —— on the door.
2. The man dropped a —— that started the forest fire.
3. Mother baked a —— of bread yesterday.
4. That man has a —— on his coat sleeve.
5. In a few days the little chicks will —— out of the eggs.
6. Mary's mother sent her to buy a spool of silk to —— a colored sample.
7. Do not play with children who have whooping cough, for you may —— it.
8. I wish mother would make a —— of cookies every day.
9. Grandmother makes quilts out of small —— of brightly colored pieces of silk.
10. Whenever the door was not ——, the cat would come in to get warm.

117. GETTING A CLOSE-UP

Have you ever done the sort of thing which the boy in the picture on page 164 is doing? Where

do you think he is? What occasion is being celebrated in the town? Is the lad in danger? Give reasons for your answer. What kind of boy is he, daring or cautious? Why do you think so?

What time of day is it? Give as many reasons as you can for your answer.

Do you think the picture will be a good one? How many elephants are in the picture? How many will his picture show? Has he chosen the elephant which will photograph best? Do you think the boy knows much about taking pictures?

Are there others interested in what he is doing? Find them in the picture.

Oral exercise. Tell this story in short paragraphs. Plan it carefully before you begin to tell it. You may suggest different outlines which might be used. The best ones of these may be placed upon the board. One of your classmates will tell you the subject of each of your paragraphs The following outline is given as an example:

WITH THE ANIMALS ON THE CIRCUS GROUNDS

1. Billy's Interest in Animals
2. The Selection of the Giant to Be Photographed
3. Taking the Picture

Written exercise. Write at least one paragraph of the story as you have planned it.

118. REVIEW—THE SENTENCE

Tell which of the following groups of words make sentences. Make sentences of the others.

1. The boy walked briskly down
2. Where is the girl's book
3. It is raining hard
4. I shall go home before
5. He waved his hat as he said goodby
6. He was going
7. Hats were flying in the air
8. Whenever I go to a ball game
9. When mother tells
10. We have a radio at home
11. Do you like to go
12. Have you ever visited a zoo
13. The hunter, his wife, and his children
14. Uncle John came from
15. Because of the strong wind
16. Winter blew a cold blast
17. While we were singing

Written exercise. Copy each of the sentences that you make. You should have ten sentences.

With what kind of letter do you begin each sentence? What do you place at the end of each sentence?

119. CORRECT USAGE—*COME, CAME, HAVE COME*

"*Come*, little leaves," called the wind one day in October.

The leaves, red, yellow, and brown, *came* hurrying to answer the wind's call. "Here we are," they mur-

mured; "we *have come* to obey orders." The wind blew the leaves far and wide until they were very tired. "Let us rest now," they begged; "we *have come* such a long way." So they snuggled down in a quiet corner of the woods and fell fast asleep.

1. What did the wind say to the leaves?
2. What did the leaves do?
3. What did they say to the wind?
4. What else did they say to the wind when they wanted to rest?

The word *came* is never used with *have* or *has*.

I

Oral exercise. Read the sentences that follow, putting *come* or *came* into the blank spaces:

1. —— on, boys, the skating is fine.
2. The boys —— hurrying out of school with their skates.
3. "Oh, look!" shouted Fred, "Laddie has —— too."
4. Laddie —— running down the bank, trying to overtake Fred.
5. Fred's father has —— to watch the boys skate.
6. My aunt —— to our house yesterday. She has —— to stay one month. I am always glad when she —— to see us.
7. James has —— from the meadow with a load of hay. Mother just —— in with a basket of flowers.
8. —— on, boys! Here —— the train! Did you see it when it —— yesterday?
9. Christmas —— but once a year. It —— in December. It was cold when it —— last year.

10. —— in the evening,
Or —— in the morning;
—— when you're looked for,
Or —— without warning.

11. A visitor —— to our school yesterday. I hope that he will —— again. Whenever he —— he always tells us stories.

12. The birds have ——. They —— from the warm south. Last year they —— about this time.

II

Oral exercise. Read these sentences, putting *come* or *came* in the blanks. Read them all silently first.

1. —— into the garden, Mary.
2. Helen has —— to play with us.
3. She has —— to spend the day.
4. Clara ——, too, but she could not stay.
5. She —— for her book.
6. —— in, Ethel; it is going to rain.
7. George, —— to the front of the room and tell your story.
8. Three boys —— to school today.
9. Clara has —— to visit me.
10. Georgie —— yesterday.
11. John just —— in for his dinner.

III

Oral exercise. Two of you may hold the little conversation that follows.

Remember that *has* or *have* is never used with the word *came*.

Tom: Hello, Janet, I am so glad you have —— home.
Janet: Thank you, Tom. Has Mary —— home yet?
Tom: Yes, she —— last Saturday.
Janet: Did Belle —— with her?
Tom: No, she —— a few days ahead. I think all the other girls and boys have —— back.
Janet: Goodby, Tom. Tell Mary I am glad she —— home before I did. You and she must —— to see me.
Tom: Goodby, Janet. Mary and I will —— over tomorrow.

IV

Read *The Kettle's Lament* in Part I, p. 146.
Make up a new conversation of your own.

120. SPEAKING WORD ENDINGS CLEARLY

kept	stepped
crept	dipped
wept	ripped
slept	marched

1. Stand for the breathing exercise.
2. Take a deep breath.
   Breathe out slowly.
   Repeat ten times.
3. Speak the words in this exercise clearly, after your teacher.
4. What is the letter at the end of the first

group of words? Listen for the sound when you say the word.

5. What is the letter at the end of the second group of words? Listen for the sound when you speak the word.

6. What do you notice about the sound of these two letters in these words?

Be sure to sound the letter at the end of a word.

121. SPEAKING WORDS CORRECTLY

LEARNING TO SPEAK ALL THE SYLLABLES

Read aloud the title, *Mike's Victory*, page 189.

When you speak the word *victory*, notice that it has three parts—*vic-to-ry*. Each of these parts is called a *syllable*.

Say after your teacher the following words:

history	his-to-ry
library	li-bra-ry
geography	ge-og-ra-phy
hickory	hick-o-ry
miserable	mis-er-a-ble

Read the following sentences, speaking carefully all the syllables that belong to the words:

1. The boy studied his history and geography lessons in the library.
2. Do you like hickory nuts?
3. The girl was miserable because she forgot to deliver her mother's message.
4. John has a fine geography game.

Write four or five sentences containing these words.

Read your sentences aloud, being careful to pronounce all the syllables that belong to the words.

122. PARAGRAPH STUDY

THE WISE BOAR

One fine summer morning, a wild boar was sharpening his tusks against the trunk of a tree. Presently his friend the fox came along the road.

"Why are you working so hard this hot morning sharpening your tusks?" asked the fox. "There are no dogs or hunters in the woods now."

"I am sharpening my tusks now, so that I shall be ready when the dogs and the hunters do come," replied the boar.

I

Review previous lessons on the *paragraph*. (See pages 158, 159, and 160.)

How many paragraphs in this story? How can you tell?

Notice that the words spoken by different characters are written in separate paragraphs.

The thing talked about in a paragraph is called the *topic* of the paragraph.

Suggest topics for the different paragraphs of this story.

After you have selected your topics, tell the story from the *topics* or titles of your paragraphs.

They will help you to remember the story. Your topics may be somewhat like these:

1. The Meeting of the Boar and the Fox
2. The Fox's Question
3. The Boar's Answer

In the first paragraph find the words that tell (1) the time, (2) the place, (3) the characters, and (4) the circumstances or occasion for the story.

Notice the second paragraph. It tells you the words of the fox.

Notice the third paragraph. It tells you the reply of the boar. If the fox spoke again, how would you write what he said? Find a bit of conversation in a book. Show the class how the speeches are arranged in paragraphs.

Squirrels gather nuts in the fall, that they may have food during the winter. Write a conversation between two squirrels about their preparation for winter.

123. PUNCTUATION—QUOTATION MARKS

I

To quote is to repeat exactly the words of another.

In some stories you read you are able to tell at once which words are the exact words of someone. How can you tell this?

Read the story of *The Wise Boar*. Are you

able to select the words the fox spoke and the words the boar spoke? Notice the marks that are placed before and after each speaker's words.

Read the exact words of the fox. What did the boar say?

The marks placed around the exact words of a speaker are called *quotation marks* (" ").

They set off the words of the speaker from the rest of the sentence.

Turn to page 95, Part I, and read the directions for "Telling Fortunes." Your teacher may permit you to select your own pictures and paste them on cards.

II

"Where are you going?" asked a wolf.

"To visit my grandmother," said Red Riding-Hood.

Then said the wolf, "Where does she live?"

Red Riding-Hood replied, "She lives in a white cottage."

Read what the wolf said. Read Red Riding-Hood's replies. With what kind of letter does each quotation begin? Give the reason for using each punctuation mark used in this little conversation.

Find some quotations in your reading book.

Copy them carefully on paper.

III

1. "Why are you working so hard this hot morning sharpening your tusks?" asked the fox.
2. "How old are you?" said the vine to the oak.

3. "Which of you can kill a deer five hundred feet away?" asked Robin Hood.

Notice in each of the sentences quoted above that the direct quotation is separated from the rest of the sentence by a question mark, or interrogation point as it is sometimes called. The reason for this will be readily seen. The quotations are questions. You must watch very closely in writing the direct quotation to determine whether the quotation is a question, and whether the question comes before the words which introduce the quotation. If it does, the question mark is used.

In writing a quotation we must remember to use these three rules:

1. The first word of a quotation begins with a capital letter.

2. A quotation should be inclosed in quotation marks.

3. A quotation is usually separated from the rest of the sentence by a comma. If the quotation is a question, the question mark is used inside the quotation marks.

IV

Write these sentences and punctuate them correctly:

1. John shouted I won the prize
2. Will you play with me asked Mary
3. I'm going a-milking sir she said
4. Will you follow me said Robin Hood
5. Will you have some pudding asked mother
6. Yes thank you mother answered Ben
7. The soldier said I pledge allegiance to my flag

124. CORRECT USAGE—THE USE OF WORDS

I

Oral exercise. Place in the blanks of the sentences below, fitting words chosen from the list which follows:

1. The swan —— —— on the surface of the water.
2. The airplane —— high above the houses.
3. The big boy —— the little fellow down.
4. Then the boys ——.
5. The fire engine —— —— down the street.
6. The wind —— and —— until it sent shivers down my back.

cried	furiously	floated
howled	sailed	knocked
roared	hooted	gracefully
dashed		

II

Make sentences about the following. In each sentence use a word chosen from the list below:

The wolf ——.	The rooster ——.
The lion ——.	The lamb ——.
The owl ——.	The dog ——.

grunts	howls	bleats
snarls	hoots	crows
roars	squeals	barks

III

When George asked you a question yesterday, did you say, I *don't know,* or did you say, I *dunno?*

When you hadn't a pencil to lend Tom, did you say, *I haven't any?*

When you wanted Jack to help you carry the board, did you say, *Take hold of that end?*

There are right ways and wrong ways of saying many things that boys and girls must say very often. Here are the right ways of saying some of the things that are often said incorrectly. You may select one of the groups for special study each week. Watch your speech every day at home, in school, and on the playground. Try to form the habit of saying words exactly the right way. At the end of the week, your teacher will be sure to notice that you have made great progress in the use of correct speech.

1. I *don't know* where he is.
   Where is your hat, Sam? I *don't know*
   I *don't know* my lesson.
   What is his name? I *don't know.*
   I *don't know* anything about it.
2. I don't *want to* go.
   Don't you *want to* sit here?
   He doesn't *want to* do it.
   I *want to* go home.
   What does he *want to* do?
3. I'm not doing *anything* to you.
   I didn't do *anything* to him.
   I don't tease *anybody* any more.
   I don't want *any* dinner.
   He doesn't want *any.*

4. I *haven't* any.
   I *haven't* finished.
   It *isn't* done yet.
   I *haven't* any pencil.
   This top *isn't* a good one.
5. *Is there* any school today?
   Is there any candy in the box?
   Is there anyone here?
   Is there any mark on your paper?
   Are there any apples in the basket?
   Are there any boys who haven't pencils?
   Are there any more girls who want to play?
6. Is this book *yours?*
   He hasn't *his.*
   I have mine and she has *hers.*
   That hat is *hers.*
   It's *his.* It's *hers.* It's *yours.*
7. He hurt *himself.*
   He looked at *himself* in the glass.
   He was talking to *himself.*
   He's proud of *himself.*
8. Do it *again.*
   He tried *again* and *again.*
   I'll speak to her *again* about it.
   Come *again.*
9. My sled is *different from* yours.
   Helen's dress is a *different* color *from* mine.
   Jack is very *different from* his brother.
   A canoe is *different from* a rowboat.
   This top is *different from* the last one I had.
10. The Atlantic Ocean is *east of* America.
    The Pacific Ocean is *west of* America.
    What state is *north of* Pennsylvania?
    What gulf is *south of* the United States?

125. CORRECT USAGE—*SEE, SAW, HAVE SEEN*

George and Arthur have just finished making their bird boxes. They are watching eagerly to see whether the birds will like them.

"Oh, *see* that bluebird, Arthur!" exclaimed George.

"Yes, I *see* him. I *saw* the same bird there this morning," replied Arthur. "May *has seen* two wrens flying near my box. I do hope they will decide to stay."

"I *have seen* the wrens, too, but I think the bluebirds will like my box better because the hole is larger. How many birds *have* you *seen* this spring, Arthur?"

"I *have seen* robins, bluebirds, wrens, cardinals, and song sparrows. I think the bluebirds and the wrens like the bird boxes best."

I

Oral exercise. Answer the questions in complete statements.

1. Why are George and Arthur watching their bird boxes?
2. What did George exclaim?
3. When did Arthur see the bluebird?
4. How many wrens has May seen?
5. Name the birds that Arthur has seen.
6. What two words are used to help the word *seen*?

The word *seen* is used with *have* or *has*.
The word *saw* is never used with *have* or *has*.

Tell in a sentence what you see now.
Tell what you saw on your way to school.
Name the birds you have seen this week.

II

Written exercise. Complete these sentences by putting the word *see*, *saw*, or *seen* into the blanks:

1. Have you ever —— a parade?
2. Yes, I —— the circus parade last spring.
3. Did you —— an elephant?
4. Yes, I —— two elephants and three lions.
5. I —— some tigers, too.
6. Have you ever —— a bear?
7. Yes, I —— one at the zoo.
8. I —— many other strange animals at the zoo.
9. We —— several airships last summer.
10. I —— a squirrel yesterday.
11. I have —— him several times.
12. Philip has also —— him.
13. When he —— me, he ran away.
14. When did you —— him?
15. I —— him when I came to school.
16. At the circus today we —— many animals.
17. After we had —— them, we came home.
18. One of the elephants was the largest I have ever ——.
19. When he —— us he held out his trunk for some peanuts.
20. Oh, look! —— the squirrel on the fence!

126. A GAME—REVIEW

I

SPEAKING WORDS CORRECTLY

Oral exercise. Each pupil may use in a sentence one of the words of the list and then call on some one else, until every word has been used. If you pronounce your word correctly and use a

sentence, you may remain standing. The row having the greatest number of pupils standing at the end of the game is the winner.

first	desk	partner	again
just	surprise	library	whether
crept	singing	geography	catch
liberty	grocery	hiding	pretty
children	instead	raisin	grandma
once	twice	often	Wednesday
get	history	chimney	slept
tomorrow	Saturday	burst	kept

II

REVIEW

Written exercise. Write sentences showing the correct use of the following words:

I	he, she	they
aren't	isn't	am not
come	came	have come
see	saw	have seen

Tell, in your own words, the meaning of the words *sentence, paragraph.*

Write a story of one paragraph about the elephants in the picture, page 164.

127. USING THE VOICE

Stand for the breathing exercise.

Breathe in. Place your hands as for all breathing exercises. Be sure that you are breathing deeply.

Form your lips for a whistle; blow out through the opening.

Repeat these exercises ten times.

Read the following lines, listening for the sound of the *wh*irling *wh*eels in the words that begin with *wh:*

*Wh*ile he *wh*istled, *wh*at did he see?
*Wh*irligigs *wh*irling right merrily!
*Wh*izzing and *whis*tling as gaily as he!

Read the following stanza, being careful to speak the *wh* words correctly.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

—*James Hogg*

13.

He *took* it from *me.*
Let me go.
John *has gone* home.
Yes, I *have seen* him.

COMMON ERRORS CORRECTED

128. A PICTURE AND A POEM

I

CAN'T YOU TALK?

I wonder how many boys and girls in the class have a dog that is a good, faithful friend like this one in the picture? Every boy misses a great

deal of fun if he does not have a dog for a companion and playmate. We wonder as we study the picture how the dear baby happens to be on the floor of the stone porch. If you were to guess, you might say that she has just awakened from her morning nap. Perhaps her mother is busy with her work, and baby thinks that she will creep out to enjoy the beautiful sunshine.

What do you think the dog's kind eyes are saying as he fixes his gaze on his little friend? Perhaps he is trying to tell her that she need not fear any harm, for he will take care of her.

Baby may be wondering where her mother is. Her upturned face and earnest eyes make us feel that she may be asking her faithful protector a question. Perhaps when he gives only a sharp bark and wags his tail in answer to her question, she says, "Can't you talk?"

Oral exercise. Perhaps you would like to tell the story of the picture in your own words. You will tell a better story if you make an outline of your thoughts before you try to tell them.

Let the dog, the kitten, or the little girl tell the story.

Some of you may have visited an art museum where you saw other pictures of animals and children painted by famous artists. Tell the class about one picture that you saw.

II

Here is a poem which you will enjoy. It was written by a man who loved dogs just as the artist did who painted the picture, page 183.

My Dog*

I have no dog, but it must be
Somewhere there's one belongs to me—
A little chap with wagging tail,
And dark brown eyes that never quail,
But look you through, and through, and through
With love unspeakable, but true.

Somewhere upon his hinder legs,
My little doggie sits and begs,
And in a wistful minor tone
Pleads for the pleasures of the bone—
I pray it be his owner's whim
To yield, and grant the same to him.

Somewhere a little dog is seen,
His nose two shaggy paws between,
Flat on his stomach, one eye shut
Held fast in dreamy slumber, but
The other open, ready for
His master coming through the door.

—*John Kendrick Bangs*

* Abridged. From *Foothills of Parnassus*, by John Kendrick Bangs. By permission, The Macmillan Co.

129. CORRECT USAGE—*TWO, TO, TOO*

REVIEW

Two means the same number as indicated by the figure 2.

Too means "also" and sometimes is used to mean "more than enough."

To has several uses: as—

I went to school. This belongs to John. I want to go. He will go to buy a sled.

Oral exercise. Put one of these words into each blank in the following sentences:

1. There were —— stockings hanging by the fireplace in the living room.
2. They belonged —— Betty and Bob.
3. The —— children woke before daybreak.
4. "May we get up, Mother?" called Betty. "We want —— go down —— see our presents."
5. "It is —— early yet," replied mother, "and the living room is —— cold. Father is going down —— make a fire."
6. In a little while father called —— them —— come down.
7. —— miles is —— far —— go —— pick apples.
8. Bob was —— excited —— open his bundles. He began —— blow a horn, but his father said, "It is —— early for that."
9. Bob and Henry did not go —— school this morning, and it was —— o'clock when they came in this afternoon.

10. "The question at issue that divided us ——,
Was how to spell rightly the little word ——.
So we wrote —— —— scholars to learn what to do,
And strange the agreement, they spelled it —— ——."

130. A STORY TO FINISH

One October evening Aunt Alice, who was visiting us, said, "Beach, let us go to the hill orchard and get some of those big yellow sweet apples."

I eagerly agreed, for I like sweet apples. We went and picked a basketful of nice apples, then we watched the sun go down behind the next hill. It was almost dark, so we started home the nearest way through the deep grass and tall rag-weeds. When we came near the barn, I saw something big and black. Before I had time to say a word to Aunt Alice, the big black thing stuck its tail in the air, put its head close to the ground, and with a terrifying snort came plunging toward us.

You should have seen us. Aunt Alice ——.

What was the big black thing? Did it hurt Aunt Alice and Beach? How did they escape? Did they leave the apples? Did they spill them? Was Aunt Alice's dress torn?

You finish the story and tell all that happened. Tell what Beach said when he reached home.

131. CORRECT USAGE—*THERE ARE, THEY ARE*

How many boys *are* in your school, Will?
There are fifteen boys in my room.
How many boys *are* in the first row?

There are two boys in the first row.
Who *are they?*
They are Charles and Leonard.
There are six boys in the second row, and four boys in the third row. *There are* no boys in the fourth row, but *there are* three in the fifth row. *They are* the tallest boys in the school.

I

Oral exercise. One of you may ask the questions in the story, and another may answer them.

Ask questions about the number of boys and girls in each row in your school. Make your questions like those in the book. Call on some other child to answer your questions.

II

Written exercise. Complete the following sentences by putting *there* or *they* into the spaces:

1. Are —— any pictures on the walls of your schoolroom?
2. Yes, —— are several very pretty pictures.
3. Whose pictures are ——?
4. —— are Miss Wood's pictures.
5. Are —— any which belong to the school?
6. Yes, —— are two which were given to the school.
7. —— are pictures of Washington and Lincoln.
8. —— are six pigeons that come to our house every day for food.
9. —— are very tame.
10. Some days —— are two strange pigeons with them.
11. —— are snow white.

12. In our arithmetic class —— are only two girls.
13. —— are William's sisters.
14. Teacher says that —— are four pupils absent today. —— are all boys.

III

ON THE PLAYGROUND

Fill in the blanks in the following sentences with words chosen from the lists below:

1. It —— twelve o'clock.
2. The bell has ——.
3. Out —— the children to the playground.
4. What fun they have ——, ——, and ——.
5. They —— turns at ——, ——, ——, and ——.
6. Over there the boys —— —— ——, ——, and ——.
7. See what fun the girls have —— ——.
8. Now the bell —— again.
9. Soon the children —— in line.
10. When they are —— they —— —— up the stairs.

dash	running	ball	ready
rush	jumping	tag	rung
run	catching	marbles	form
singing	quietly	ring	I spy
march	sliding	prisoner's base	is
rings	take	are	playing

IV

SPEAKING WORDS CORRECTLY.

You remember the game of pronouncing words. Play the same game with the following words:

burst	once	yellow	height
swept	twice	pumpkin	wheat
arithmetic	wish	next	reading
bringing	after	polite	February
where	drowned	wept	chimney

132. THE SENTENCE AND THE PARAGRAPH

Mike's Victory

Our neighborhood is often disturbed by the doings of a large gray cat named Mike. He enjoys a fight as much as he does a chicken bone.

One day a rough-looking tramp dog came along the street. He had not had any breakfast, and was hunting for something to eat. Mike, who had just eaten a meal of raw meat, was at that moment taking his morning walk along a fence. At sight of the dog, he stopped. Then, down he jumped and began to creep up behind the hungry stranger. Nearer he crept, and nearer. Suddenly, the dog turned and saw him.

"Come on," snarled the dog, and snapped at Mike. Mike leaped in the air, landed on his enemy's back, and scratched with all his might. The dog tried to shake him off, but Mike clung to him. Then he tried to reach the angry cat with his teeth. Mike bit his ear.

This was too much. Getting rid of Mike at last, the dog ran yelping down the street. Then Mike jumped up on the fence and howled a song of victory.

How many paragraphs are there in this story? How can you tell? What is the first word of each paragraph?

14.	The book *is* his. I have *no* pen. Have you *seen* him?

COMMON ERRORS CORRECTED

133. SUBJECT AND PREDICATE

1. A little yellow canary sang sweetly all day long.
2. The proud sisters tried to put on Cinderella's slipper.
3. A basket of flowers is on the table.
4. The three bears found Goldilocks asleep.

Your teacher has often told you to state your thoughts in good sentences. At times it may not have been quite clear to you whether you expressed your thoughts in sentence form or not. There is a way for you to decide this point for yourselves. We shall try to find out what that way is.

First, look carefully at Sentence 1. Read it over slowly. What does the sentence tell about? It tells about a little yellow canary, doesn't it? What are we told that the canary did? "Sang sweetly all day long," you will answer. Do the words "a little yellow canary" form a complete thought? Do the words "sang sweetly all day long" form a complete thought? Do you see that when we put both parts together we have a complete thought?

Read Sentence 2. About what is something

said? What is told about it? Is either answer a complete thought? Answer these same questions about Sentence 3 and Sentence 4.

You will see from these examples that all sentences have two parts:

1. A part about which something is said.
2. A part which tells something about the first.

The first part, the thing talked about, is called the *subject* of the sentence. The part which tells something about the subject is called the *predicate* of the sentence. The following sentence plan may help you to know the parts of a sentence:

Subject	Predicate
A little yellow canary	sang sweetly all day
The proud sisters	tried to put on Cinderella's slipper
A basket of flowers	is on the table
The three bears	found Goldilocks asleep

Every sentence has two parts, a subject and a predicate.

When your teacher asks you to write your thoughts in good sentences, test them for yourselves. See that each has a subject and a predicate.

134. SENTENCE DRILL

Name the subjects and the predicates of the following sentences:

1. The three little kittens lost their mittens.
2. A little old woman lived in a shoe.
3. Old Mother Hubbard went to the cupboard.

4. Robinson Crusoe lived on an island.
5. The little mouse set the lion free.
6. The angry fox pretended the grapes were sour.
7. Mary dried the dishes for her mother.
8. John's cousin is a Boy Scout.
9. Henry W. Longfellow wrote *The Children's Hour*.
10. George Washington was the first president of the United States.
11. All the children in the class saluted the flag.
12. A big, lazy bee sipped honey from a flower.
13. The merry robins tell us that spring is near.
14. The newsboy loved his dog.
15. Three pretty blue eggs lay in the nest.

135. POSSESSIVES

The other day Charles's little dog was shut up in the playroom. When Charles went to let him out, he found that Fido had been very busy. He had torn Billy's kite, ripped the pages out of Helen's book, broken the doll's head, pulled out the horse's tail, and chewed off the Teddy bear's ear. What do you think Charles did to him?

Whose dog was Fido?

Whose kite was torn?

Whose book was torn?

What mark and what letter are added to *Charles* to show that Charles owns the dog?

Find all the other words in the story that show ownership in the same way.

Write these words with the things they own; as, *Billy's kite.*

An *apostrophe* and an *s* are added to show that the person or thing owns or *possesses* something. This form of the word is called the *possessive* form.

A word in the *possessive* form shows possession or ownership.

I

Written exercise. For each one of the following persons mentioned write the form which will show possession, such as *Mary's, Bo-peep's,* etc.:

1. A lamb that belonged to Mary
2. A sheep that belonged to Bo-peep
3. A pie that belonged to Jack Horner
4. Spectacles that belonged to grandfather
5. A kite that belongs to Thomas
6. A slipper that belonged to Cinderella
7. A dog that belonged to the shepherd
8. A doll that belongs to Frances
9. A pony that belongs to Tom
10. A watch that belongs to father

When you have made the possessives, use four of them in sentences.

II

Copy these sentences, putting the correct form of the word in each blank:

1. We found three blue eggs in the —— nest [robin].
2. The —— song is clear and sweet [thrush].
3. Goldilocks sat in the great —— chair [bear].
4. All the boys and girls went to —— party [Helen].
5. Have you seen my —— picture? [brother].
6. A careless boy stepped on the —— tail [cat].

7. The —— hat blew off [man].
8. —— coat is warm [Charles].
9. Your book is on —— desk [Henry].
10. —— birthday is February 12 [Lincoln].
11. There is a —— nest above my window [swallow].
12. My —— dog followed him to school [brother].

Do you remember where else you used the apostrophe?

Name two uses of the apostrophe.

Name or write five contractions.

Write five sentences in which the apostrophe shows possession.

When a word means only one, an apostrophe and an *s* are always added to it to show possession.

III

Use in sentences the possessive of these words:

child	pet	mouse	sun
friend	woman	man	farmer
brother	sister	baby	teacher
Mary	boy	bluebird	James

136. A STORY IN TWO PARTS

I

How many boys in the class have gone to a boys' camp for the summer? If you have not been a member of a boys' camp, perhaps you have camped with other boys by the side of a lake or river and have done just what these boys are doing. If you were to be gone from your home for some time you no doubt did what the boys in the first picture on page 195 are doing.

Explain clearly the steps necessary in pitching a tent. Are you at all particular about the location? What kind of location should be sought for pitching the tent?

II

From the second picture, page 196, you will notice that there were other members of the party. In camping parties, the work is usually divided. Different squads are asked to perform the different tasks. What are the boys in the second picture doing? What time of year is it? Why do you think so? What will they have for their dinner?

The class may divide in two groups. One group may tell about pitching the tent; the other, about

preparing the dinner. Put into the story your own experiences. You should try to make your stories seem real. The class will decide whose story is most interesting.

137. REVIEW OF CAPITALS

THE FIRST WORD OF A LINE OF POETRY

1. Boats sail on the rivers, and ships sail on the seas, but clouds that sail across the sky are prettier far than these.

2. Boats sail on the rivers,
And ships sail on the seas,
But clouds that sail across the sky
Are prettier far than these.

—*Christina G. Rossetti*

Read number 1. Read number 2. Which of these is a stanza? Find other stanzas in the poems in your book.

What kind of letter do you find at the beginning of each line of poetry? Copy a stanza from any poem in your book.

The first word of every line of a poem begins with a capital letter.

15.

The bell *has rung.*
The bell *rang.*
The book is *his.*

COMMON ERRORS CORRECTED

138. CAPITAL LETTERS—NAMES OF PERSONS

REVIEW

You have all heard of Pocahontas. Did you ever know that her real name was Matoax? She was so fond of boys' games, that her father, the great chief, Powhatan, called her Pocahontas, which is the Indian word for *tomboy*.

One day while this little maiden was playing, Rąbunta, the Indian runner, arrived with the news that the Indians had captured the great white brave, Captain John Smith.

When Powhatan heard this, he was pleased. Captain John Smith had killed many braves with his big

"thunder stick," so now he, too, should die. But when the brave captain was brought into the camp, Pocahontas was sorry for him, and begged her father to spare his life. At last the stern chief yielded, saying to the prisoner, "You shall be the elder brother of my little Pocahontas. You shall be Powhatan's son."

Tell the names of the people in this story.

With what kind of letter does each name begin?

Most of the persons in this story have but one name.

Which one has a first and a last name? Each of you has a first and a last name. Some of you have middle names also. What is your full name? Write it.

Tell the name of each child who sits in your row at school. Write the full names of six of your playmates.

The name of a person begins with a capital letter.

139. COMMAS IN WORD SERIES

The gardener does not love to talk,
He makes me keep the gravel walk;
* * * * * * *
He digs the flowers, green, red, and blue,
Nor wishes to be spoken to.

—*Robert Louis Stevenson*

Find the words in the poem which tell the colors of the flowers. Notice the marks which separate the words from one another. Read the following sentences:

The farmer brought eggs, chickens, fruit, and vegetables to market.

The flag is red, white, and blue.

Roses, violets, pansies, and daisies grow in my garden.

Words which follow one another in order, such as *eggs, chickens, fruit, vegetables; red, white, blue; roses, violets, pansies, daisies* in the sentences you have just read are said to form a *series*. Read the sentences aloud. Do you notice the pauses between the words in series? When we write or print the sentences we put commas to indicate these pauses. Notice that we place the word *and* before the last word in a series. Place commas where they belong in the following:

The seasons are spring summer autumn and winter.

Red purple white and yellow flowers dot the field.

I saw lions monkeys dogs and ponies at the circus.

140. COPYING AND MEMORIZING

The Star-Spangled Banner is our national song. It is played at all the army posts when the flag is taken down at sunset. We should always rise and stand at attention when *The Star-Spangled Banner* is played.

Copy four lines of the first stanza on paper. Be sure to begin each line of the song on a new line of your paper.

The Star-Spangled Banner

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming!
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there:
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

With what kind of letter does each line begin? Why?

What mark is at the end of the fourth line?

Where else is the same mark found? Why?

If you do not already know *The Star-Spangled Banner,* learn it. Then you can sing it without looking at the book.

Study and memorize this first stanza of *America.*

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the Pilgrim's pride;
From every mountain-side,
Let Freedom ring.

141. USING THE VOICE

o͞o

1. Take position for the breathing exercise.

2. Breathe in gently, but deeply, so that you feel the change your breathing makes where your finger tips rest against your ribs.

3. Breathe out slowly, smoothly, sounding *o͞o* as in sch*o͞o*l.

4. Again breathe in gently, deeply.

Breathe out smoothly, sounding *o͞o*. Try to make it sound like a clear organ note.

5. Repeat Exercise 4 ten times.

1. Say after your teacher:

cool	coon	too	roof
tool	soon	zoo	hoof
moo	room	who (*o͞o*)	tooth
food	coo	mood	coop

2. Now sing the sound *o͞o* up the scale and down, beginning with middle *C*, and make a clear, musical tone.

Read the following sentences:

The dove says, "Coo-oo-oo-oo!"
The cow says, "Moo-oo-oo-oo!"
The autumn wind sometimes seems to say, "Who-oo-oo are you-oo-oo?"

Try to make your voice sound like the voice of the wind.

142. STUDYING THE PARAGRAPH

I

Topsy and Turvy

Jack rushed into the kitchen. The grocer's boy had just left. There was sure to be a bag of cookies. Mother never forgot them. Jack picked up the nearest bag, but dropped it quickly. What *could* be in it? The bag moved and out jumped Topsy, the black kitten. "You little rascal!" cried Jack, laughing.

The pictures tell you how many parts there are in this story. This picture shows what the sentences in the first part tell. Think of a good title for this part of the story. This title will be the first topic in your outline.

Then he stood still to see what would happen. Turvy, the gray kitten, heard the paper rustle and jumped upon the table. A game of hide and seek was soon in full swing. First the gray kitten hid inside the bag. Topsy struck at him with his paw and climbed on top of him. Then Turvy ran out and Topsy took his place.

This picture shows you what the sentences in the second part tell you.

Think of a good title for this part of the story. This title will be the second topic in your outline.

Suddenly the kittens stopped. Up went their backs! Jack turned. There was Jonathan, the Great Dane dog. Topsy and Turvy scampered out of the kitchen pell-mell! Their fun was ended.

What title may be given for this part of the story?

This title will be the third topic in your outline.

Make the outline for your story.

Tell the story from your outline. Try to make your story so interesting that other members of the class will be eager to tell it in their own words.

II

Look at the paragraphs in the story about Topsy and Turvy. Where is the first word of each paragraph placed?

The first line of a paragraph is always begun farther to the right than the other lines of the paragraph. We say that it is *indented.*

Printing or writing paragraphs in this way makes it easy to find the parts of a story.

Always begin to write a paragraph in this way, by indenting the first line.

The first line of a paragraph is always indented.

III

Written exercise. Write one paragraph of your story. Be sure to indent the first line of your story. Try to use some words that have not been used in the story on pages 202 to 204.

143. A STORY TO FINISH

Poco is a small gray monkey. He came from the jungles of South America to live with my friend.

He is now over six years old, but he is still a very tiny fellow. He can squeeze his body through a very small opening.

One warm summer day, Poco decided to run away. He looked all about the room for some way of escape. The screen at one window was not quite down. So

Poco worked his body slowly through the space between the window sill and the screen. Then away he sprang!

Oral exercise. Read the story through silently.

Tell the story as it stands.

Complete the story by telling something that might happen to Poco while away from home.

1. He might meet another monkey with the organ grinder.
2. He might meet a big dog.
3. He might meet some boys.

Tell the other pupils about the adventure.

16.

I *don't* know.
Frank *doesn't* know.
Let him do it.

COMMON ERRORS CORRECTED

144. CORRECT USAGE—CONTRACTIONS

I

THE WIND

I'm in a great hurry, *I've* so much to do,
Don't speak to me, children, I pray;
These little boys' hats must be blown off their heads,
These little girls' bonnets away.

—*M. E. G.*

Oral exercise. *I'm* means *I am.*
I've means *I have.*

What letter is omitted in the word *I'm*?
What letters are omitted in the word *I've*?
What mark takes the place of these letters?
Why are these words written with capital letters?
What letter is omitted in the word *don't*?

These are all contractions. A contraction is a shorter form of a word or words.

Some other contractions are:

I'll	I will or I shall
wouldn't	would not
couldn't	could not
didn't	did not
won't	will not
wasn't	was not

Written exercise. Write sentences, using each one of these contractions.

II

Fill in the blank space in each sentence with the correct form of contraction:

1. Babe Ruth —— be able to play next week (will not).
2. It rained so hard that we —— play ball today (could not).
3. Thomas —— at school today (was not).
4. I —— do that, if I were you, Sidney (would not).
5. Why —— you bring home your report card, Margaret (did not)?
6. —— ask mother if I may go to the movies with you (I shall).

7. —— so much to do that —— not be able to meet you after school (I have, I shall).

8. Why —— Andrew go fishing with us (will not)?

9. His father said that he —— go until he had done his lessons (could not).

145. THE QUESTION MARK AND THE PERIOD

1. Where did the Pilgrims live after they came to this country

2. They lived in Plymouth, Massachusetts

3. How did they celebrate their first good harvest

4. They decided to have a Thanksgiving Day

5. They invited the Indians

6. How did they spend the day

7. They had a big dinner, and then they played games and ran races

8. How did the Indians like it

9. They enjoyed it so much that they stayed three days

10. We have many things to be thankful for

11. When do we celebrate Thanksgiving Day

One of you may read the questions. You may call on different children to read the answers.

What mark must follow a question?

What mark must follow a sentence which tells something? What mark should follow each of these sentences?

146. SPEAKING WORDS CORRECTLY

I

Read the following sentences, speaking the beginnings and endings of all the words correctly:

1. Jack *let me* take his new sled this morning.
2. *Will you* go coasting with me? My sled will hold two.
3. Yes, if you will *let me* steer sometimes.
4. "Please *give me* a ride down the hill, too," said Jack's sister Mary.
5. Where is Kate?
6. "*I don't know*," *said Jack.*
7. "Hurry," cried Mary. "There go Kate and Tom. Let us *catch them!*"
8. Philip, *will you let me* borrow your eraser, please?
9. *Will you get* the book for me, Mary?
10. Will your mother *let you* go skating with me?
11. *Don't you* want to go with us?
12. The boys *climbed* the tree in the school yard.
13. You should learn *something* new every day.
14. *Did you?*
15. Mother will not *let me* go to your party.
16. I *don't know* how to do my arithmetic examples.
17. *Let me* help you, Andrew.
18. My mother *let me* go.
19. *Please give me* a drink.
20. I *don't know* where Mabel is.

II

Read these words clearly.

Each pupil will ask a question, using one of these groups of words.

He may call upon some member of the class to give the answer.

let me	don't know
will you	catch them
give me	

147. WORD STUDY

ONE—AND MORE THAN ONE

A merry little *elf* sat swinging upon the *branch* of a cherry-tree whistling a merry tune. He was one of a band of elves who loved little children. For a cap he used a brown *leaf* twisted into a point and a bunch of pretty green leaves made him a splendid, ruffled cloak. Every time a little *child* passed on the way to school, the elf dropped a *cherry* and then laughed to see the boy or girl scramble for it. My, how fast he had to pick when several children passed at one time! "Cherries are ripe! Cherries are ripe!" cried the boys; "the robins are picking cherries!" The little elf chuckled to himself when he heard them say this.

Notice the words that are printed differently from the other words. You can see that each of these words stands for just *one* person or thing.

Can you find other words in the story, somewhat like these, which mean *two or more* persons or things? Copy this on your paper and fill in the blanks:

One	More than One
elf	——
branch	——
leaf	——
child	——
cherry	——
boy	——

Do you notice the change in the spelling of these words? Study the list. Here are some

words which change their form in the same way that leaf changes, that is *f* is changed to *ves:*

life	lives	knife	knives
shelf	shelves	loaf	loaves
wife	wives	wolf	wolves
half	halves	calf	calves

You will find it easy to spell the following words if you remember that they change their form in the way the word *cherry* does, that is *y* changes to *ies:*

lily	lilies	army	armies
fairy	fairies	penny	pennies
pony	ponies	country	countries

The words which are easiest of all to remember are those which simply add an *s* when more than one is meant:

apple	apples	dream	dreams
boy	boys	doll	dolls
pound	pounds	pencil	pencils
star	stars	piece	pieces
mile	miles	block	blocks

A certain number of words add *es* to express more than one:

class	classes	brush	brushes
dress	dresses	glass	glasses
church	churches	branch	branches

Some words change their spelling entirely when they are used to express more than one.

child	children	tooth	teeth
man	men	goose	geese
woman	women	mouse	mice
foot	feet	gentleman	gentlemen

Study all these words carefully so that you will use them correctly in your letters and stories. When you are reading, notice words which mean one thing and those which mean more than one thing.

148. TALKING ABOUT A POEM

The Bluebird

I know the song that the bluebird is singing
Out in the apple tree, where he is swinging.
Brave little fellow! the skies may be dreary—
Nothing cares he while his heart is so cheery.

Hark! how the music leaps out from his throat!
Hark! was there ever so merry a note?
Listen a while, and you'll hear what he's saying,
Up in the apple tree swinging and swaying:

"Dear little blossoms down under the snow,
You must be weary of winter, I know;
Hark while I sing you a message of cheer!
Summer is coming, and springtime is here!

"Little white snowdrop, I pray you arise;
Bright yellow crocus, come open your eyes;
Sweet little violets, hid from the cold,
Put on your mantles of purple and gold;
Daffodils! daffodils! say, do you hear?
Summer is coming! and springtime is here!"

—*Emily Huntington Miller*

Have you ever seen a bluebird? Is it a large or small bird? Where was it? Where is the bluebird in the poem? What is he doing? What kind of sky is a dreary sky? Why do you think the little bluebird is so happy?

How does the music seem to come from his throat? Have you ever watched a little bird's throat while it sang? It opens its bill wide just as your music teacher asks you to open your lips.

What does the bluebird say to the little blossoms? What does *hark* mean?

What does the bluebird tell the little snowdrop to do? What did he say to the crocus? How did he tell the violets to dress? What makes you think the little bluebird was getting excited when he talked to the daffodils? The mark after daffodils is an exclamation point. What was his wonderful message to all flowers? Do you think the little bluebird is a friend? What can we do to protect the little birds?

Making a booklet. Your teacher will tell you

how to make a bluebird booklet. You will need a picture of a bluebird and pictures of all the flowers mentioned in the poem. Leave one blank page for the poem.

Written exercise. Copy the poem in your booklet.

149. MEMORIZING THE POEM

After you have read a poem several times, you may be able to repeat it without looking at the book. When you can repeat anything in this way you have *memorized* it.

Before you memorize the poem, you should think about the thought of each stanza. In the first stanza, the bluebird is singing; he is swinging out in the apple tree; the skies are dreary; his heart is cheery. Notice that lines or verses one and two rime. This means that the endings sound alike: *singing, swinging.* Lines three and four rime: *dreary, cheery.*

Study each stanza in the same way before memorizing it.

150. A STORY ABOUT BIRDS

For Rent

When spring came this year, we kept a list of the birds as they returned from the South, and wrote the

time of their arrival on the blackboard. One day our teacher said, "What are you going to do to keep the birds near the school?"

"We will build houses for them and rent them cheap," said Ralph. "The rent will be a song a day."

"Very well," agreed Miss Morrison, "but you must hurry, or they will find other homes."

On Monday morning we all arrived with our bird houses. Every child had one, the girls as well as the boys. After making his house, Jim had covered it with pieces of bark. Mary's was made of a cheese box with a small hole on the side. It was not large, but Mr. and Mrs. Wren can get along very well in a small space. They do not care for apartment houses. Clara had bored a hole in the side of a gourd and fastened a bit of wire to the stem for a handle. Walter's bird house was made of a piece from the branch of a tree, hollowed out.

Miss Morrison let us choose places for our bird houses. The little cheese box was fastened to the porch and soon became the home of a happy family of wrens. As many of the trees in our school yard were too small, most of us put our little bird houses in an oak tree near by. We watched eagerly for each new tenant, and soon every house was occupied. As we sat in school, we could hear the joyous songs of our feathered friends, and we were more than paid for our trouble.

I

Oral exercise. Read the story.
Make an outline or plan.
Tell the story from your plan.

II

Written exercise. Write one paragraph about a bird house that you have seen or about one that you have made.

Read and correct your paragraph.

151. TALKING ABOUT POEMS

I

WHEN SPRING COMES TRIPPING IN

Wake up! wake up! wake up!
Daisy dear, and buttercup!
Daisy, find your pretty frill—
Springtime's breezes can be chill;
Worn with such a winsome grace—
Frills become your lovely face.

Hasten! hasten! buttercup;
Spring is calling: "Hurry up!
Birds arrive 'most every day—
Making plans for quite a stay;
And the rills and brooks are singing
Fit to set the bluebells ringing."

Fleecy clouds, like woolly sheep,
In the blue sky lie asleep;
Stir a bit when breezes blow;
Sometimes, in a moment, go
Far away, quite out of sight—
Hurrying home, perhaps, 'fore night.

—*Nancy Thorne Yost*

Oral exercise. Why must the daisy and the buttercup wake up?

What does the daisy wear?

What color is her frill?

In the second stanza what things tell you that spring is coming?

What does spring say to the buttercup?

Have you ever picked daisies and buttercups in the spring?

Where did you go for them?

Have you ever seen the bluebells growing?

What do they look like?

Do you know any other wild flowers?

What colors are they?

Where do they grow?

What time of the year are they found?

What do the little clouds look like?

II

THE CHICKADEE

"Were it not for me," said a chickadee,
"Not a single flower on earth would be:
For under the ground they soundly sleep,
And never venture an upward peep
Till they hear from me,
Chickadee-dee-dee!

"I tell Jack Frost when 'tis time to go
And carry away the ice and snow;
And then I hint to the jolly old sun,
'A little spring work, sir, should be done.'
And he smiles around on the frozen ground,
And I keep up my cheery, cheery sound,
Till echo declares in glee, in glee;
'Tis he! 'tis he!
The Chickadee-dee!'

"And I awaken the birds of Spring—
'Ho, ho! 'Tis time to be on the wing,'
They trill and twitter and soar aloft
And I send the wind to whisper soft,
Down by the little flower beds,
Saying, 'Come, show your pretty heads!'
The spring is coming, you see, you see!"
For so sings he,
The Chickadee-dee!

—*Sidney Dayre*

Oral exercise. Read aloud the first stanza. What reason does the little chickadee give for singing? Do you think the sleepy seeds and plants hear the chickadee? Why? What makes the chickadee think his song awakens the flowers?

Read the second stanza. What did the chickadee hint to the sun? What do you think it means to give a hint? What do you hint for sometimes? What does echo declare? Say "'Tis he! 'Tis he!" in another way.

To whom does the chickadee talk in the third stanza? What does he send the wind to do? Have you ever seen the wind whispering to the flowers? How do you know that the wind blows over the flowers? Where may you hear the wind whisper? Give the title of a poem about the wind.

Written exercise. Write a conversation between Chickadee and his friends. The words of each character will go on a separate line. You may use the following for a beginning:

Chickadee: Well, I declare. Here it is spring and not a single flower awake. Chickadee-dee-dee! Don't you hear me?

Sleepy flower: Is that you, Chickadee?

Chickadee: Yes. I've been singing for several days. Wake up!

152. CORRECT USAGE—*GO, WENT, HAVE GONE*

I

Elsie *goes* to the playground nearly every day. She *went* there yesterday to swing, and today she *has gone* to see a game of basket ball. Her brother Herbert *has gone* to the zoo to see the elephants.

Answer the following questions, using the words in the story:

1. Where does Elsie go nearly every day?
2. Why did she go there yesterday?
3. Why has she gone there today?
4. Where has her brother Herbert gone?

The word *gone* is used with *have* or *has*.

II

Read the following sentences, putting in the word *go, goes, went,* or *gone:*

1. Ralph has —— on a trip to New York.
2. He —— last Saturday.
3. He —— by way of Philadelphia.
4. Edward has —— away, too.
5. He has —— to see his grandmother in Baltimore.
6. He —— there every holiday.

7. Mary and Jack have —— to the country.
8. After I had —— to school father —— to the city.
9. He usually —— alone, but today mother —— with him.
10. I have —— with him several times.
11. I always like to —— with father.
12. If he asks me to —— with him tomorrow, I shall ——.
13. John —— —— to his grandmother's for dinner.
14. He —— about two hours ago.
15. Roy —— also ——.
16. The dog must —— —— with them, for when I —— to find him he was nowhere to be seen.
17. I —— fishing yesterday.
18. I —— —— three times this year.
19. Bill —— always —— with me.
20. He —— everywhere I ——.

153. CORRECT USAGE—*DO, DOES, DID, HAVE DONE*

I

Mary *does* her work in the morning before school, but her brothers *do* theirs in the evening. Last evening Frank *did* all his work before half-past seven. Then he said, "Mother, I *have done* all my work. May we play checkers?" "Yes," replied mother, "if Robert *has done* his work too, we shall all play."

"I *have done* all my work," said Robert. "I *did* most of it this afternoon."

Oral exercise. Answer these questions in complete statements:

1. When do you do your work?
2. When does your father do his work?
3. When did you do your work yesterday?

4. Have you done your work for today?
5. Ask the pupil next to you if he has done his work.
6. Do you think we have done well, girls?

The word *done* is used with *have* or *has*.

II

Oral exercise. Complete the following sentences by putting the word *do, does, did,* or *done* in the blank spaces:

1. —— you know how to plant potatoes?
2. No, but my brother Robert ——.
3. He —— all the planting in our garden last spring.
4. He has —— most of the spading in grandmother's garden this year.
5. I have —— some of it, too.
6. Later on we —— the planting.
7. Father says we —— it very well.
8. We like to go swimming when we have —— our work.
9. I —— many errands for mother after school.
10. What have you ——?
11. Every boy has —— well, if he has —— his best.
12. Last evening I —— all my lessons.
13. Yes, I —— my lessons this morning.
14. How long —— it take you to —— them?
15. I —— not remember.
16. —— with all your might, whatever you ——.
17. James has —— every example; he always —— his work well.
18. Politeness is to —— and say the kindest thing in the kindest way.

III

Two of you may take part in the following conversation, using *do, did,* or *done* correctly:

Jack: Hurry up, Tom, —— your gardening quickly, so we can play ball.
Tom: I —— —— most of it, Jack. I —— it while you were out with father.
Jack: Who —— the first two rows?
Tom: Ed -—— them to help me. Joe —— the weeding in the front lawn.

Write sentences using *do, does, did,* or *have done*
Read your exercises over to see if you have done your best.

154. SPEAKING WORDS CORRECTLY

SOMETHING

Stand and take the breathing exercise.
Speak clearly the words, *some, thing, something.*
Read aloud, one boy or girl at a time, the following lines, speaking the word *something* correctly and clearly every time:

You have *something* to eat and *something* to wear—
Something too good to waste or tear;
You have *something* to use and *something* to share
With poor little children "over there."

—*C. I. O*

17. Frank *has gone.*
It *hasn't come.*
He *took* it from me.
I *brought* it to him.

COMMON ERRORS CORRECTED

155. USING THE VOICE

OW—OU

I

1. Take the position for the breathing exercise.
2. Breathe in. Breathe out, giving the sound *o͞o*.
3. Repeat Exercise 2 five times.
4. Breathe in. Breathe out, sounding *ä*.
5. Breathe in. Breathe out, sounding first *ä* and then *o͞o* in the same breath.
6. Repeat Exercise 5, at first slowly, then rapidly, until *ä* and *o͞o* come close together. This is the sound of *ou* in *sound* and *ow* in *now*.

II

TOWSER

If you should have a Cocker pup,
And you should name him Towser,
What would you do, if he should up
And make an awful row, Sir!

Suppose he spied a chicken coop
And raised a great pow-wow, Sir!
Do you suppose with yell and whoop,
You'd quell the riot now, Sir?

And if some day, in puppy play,
Your wicked little Towser
Thro' Mother's best rug made his way,
There'd ructions be, I vow, Sir!

Of course she'd say, "Tho' you're a pup,
This thing I can't allow, Sir!
To have my rugs all eaten up
By such a naughty Towser!"

But all such low-born tricks as this
Have nought to do with Towser!
They would, no doubt, not be amiss
With common pups like Bowser!

I'm very sure he'll do what's right—
This high-born little Towser!
He'll wag his tail, and be polite,
And smile, and say "Bow-wow, Sir!"

—*C. I. Orr*

Oral exercise. Read the poem aloud.

Find in these verses about Towser the *ou* and *ow* sound you have just learned to speak carefully.

Say the words aloud.

Write five sentences containing as many of the following *ou* and *ow* words as possible.

Count the number in your sentences.

See who has used the most *ou* and *ow* (*ä-o͞o*) words in the five sentences:

ground	proud	hour	down
gown	thou	scour	town
mount	bough	flour	found
crown	flower	sound	mound
bound	around	county	pound

The one who has the most *ou* and *ow* words may read his sentences aloud.

156. LEARNING TO WRITE LETTERS

1545 Poplar Street
Philadelphia, Pa.
May 18, 19—

Dear Tom,

Have you ever been to a circus? Last Saturday father took us boys to the one that was here. We had the best time! I can't tell you about all of it, because it was so big and there were so many things to look at. But I'll tell you about the elephants, because I liked them best.

There were twenty elephants. I know, for I counted them. They played soldiers. One elephant had a gun and shot another big fellow. The elephant that was shot fell down dead. Then a "Red Cross" elephant came and tried to bring him to life. But it wasn't any use. He was dead. Of course, he wasn't really dead. It was only make-believe.

They did a great many other tricks, too. They stood on their hind legs and danced, and they stood on their forefeet with their hind legs in the air. Then when it was all over, the whole twenty of them stood in a row on their hind legs and made a bow. Don't

you wish you had seen them? They surely were funny.

Next time I write I'll tell you more about the circus.

Sincerely yours,
Jack Crawford

157. THE PARTS OF A LETTER

I

Look again at the different parts of this letter.

What is written at the top or *head* of the letter?

This part of a letter is called the *heading*. The *heading* tells *where* and *when* the letter is written.

Which part of the heading is written on the first line? on the second? on the third?

What words in the heading begin with capital letters?

What marks of punctuation are used in the heading?

Turn to the letters on pages 78, 118, and 119. What part of the heading is written on each line? What capitals and marks of punctuation are used?

II

When you meet Fred on the street, you usually say, "Hello, Fred," do you not? Then you stop and talk to him.

If you go to Fred's home, and his mother comes to the door when you ring the bell, you say, "Good morning, Mrs. Brown," before you ask if you may see Fred.

If your uncle comes to your house to visit you, you say, "How do you do, Uncle John?"

That is to say, you *greet* Fred and Mrs. Brown and Uncle John before you talk to them.

So, in writing a letter to a friend, you *greet* your friend before you talk to him. You do not write *Hello* or *Good Morning* or *How do you do;* but you do write *Dear Fred, Dear Mrs. Brown,* or *Dear Uncle John.*

The part of the letter in which you *greet* your friend is called the *greeting* or *salutation.*

Where is the greeting or salutation of a letter placed? What mark is used after the salutation?

III

When you part from Fred, after having talked to him, you say, "Goodby." So in your letter, when you have written all that you wish to tell your friend, you write *Goodby* to him. You do not always write the word *Goodby*, but you write *Yours sincerely* or some other words like them.

This part of a letter is called the *complimentary close.*

Where is it placed? Which word in the complimentary close begins with a capital? What mark follows it?

After the complimentary close, you sign your name. This is the signature. It tells who wrote the letter. No mark of punctuation is used after the signature.

IV

Between the salutation and the complimentary close is the letter itself. It is called the *body* of the letter. The body of the letter is like the talk that you had with Fred between your *Hello* and *Goodby*.

How many paragraphs are there in the body of this letter? How do you know?

Where does the first word of the first paragraph begin? the second? the third?

What does the first paragraph tell about? the second? the third?

Read each paragraph carefully. Then read this little outline. Does each part of the outline tell what one paragraph of the letter is about?

1. A good time at the circus
2. The elephants playing soldiers
3. Other tricks that the elephants did

The parts of a letter are the heading, the salutation, the body of the letter, the complimentary close, and the signature.

A comma is used after the name of the city and after the day of the month in the heading.

A period is used after all abbreviations in the heading.

A comma is used after the salutation.

158. ARRANGEMENT OF A LETTER

1. Draw an envelope and address Jack's letter to Tom. Tom's last name is Stevens. He lives

at 110 Prospect Avenue, Middletown, New York. Follow the model on page 128.

2. If you have ever been to a circus, you may write a letter to Jack telling him about your visit. Do not try to tell everything you saw. Tell him about the thing that you liked best.

Perhaps you liked the lions, tigers, and other wild animals in the cages; or the camels and the little baby camel that could hardly stand up; or the horses and the horse race; or the seals and the pigs that did tricks; or the trapeze performers; or one of the clowns.

3. If you have never been to a circus, you may write about something you have seen at the zoo, at a fair, or at the moving pictures.

In writing your letter, be careful of the arrangement of the heading, salutation, and complimentary close. Be sure, also, to use capitals and marks of punctuation correctly.

4. Draw an envelope and address your letter to Jack. Follow the model on page 127.

159. THE FRIENDLY LETTER

Mildred Hawthorne's friend, Mabel Cunningham, lives in Kenilworth, a suburb of Chicago. One morning, Mabel was delighted to receive the following letter from Mildred:

1024 Lakeside Avenue
Chicago, Illinois
October 16, 19—

Dear Mabel,

Please come in after school tomorrow to see my present. It's the cutest dog you ever saw. Really, he's just like a toy dog. My uncle brought him from Mexico.

We call him Chico. He has hardly any hair on his back. I must not tell you all about him. Come over to see for yourself. We'll have a great time playing with my new toy, won't we?

Affectionately,
Mildred

Suppose Mabel could not come. Write her answer.

Suppose she could come. Write her answer.

Look at the parts of the letter carefully before you write your letters.

Draw two envelopes. On one, write the address that Mabel wrote; on the other, the address that Mildred wrote.

Mabel lives at 610 Cumnor Road, Kenilworth, Illinois.

1. Write a letter asking a friend to go to the circus with you. Address the envelope.

2. Write a letter to your mother, who is away on a visit, telling her what you want her to bring you as a present. Address the envelope.

3. Write a letter to your brother who is away

at school, telling him about your birthday party. Address the envelope.

160. A STORY LETTER

Write a letter to a friend living in a distant city in which you tell her what happened to Mildred's dog Chico at the circus.

Think through your story before you begin to write. Do not forget to write the parts of the letter correctly.

It happened at the circus. Mildred was sitting in the front row with her little Mexican dog, Chico, snugly tucked away in her lap. The bareback riding act was just over. Next came the horse and dog act. The dogs were to ride the horses. In they came, big dogs, little dogs, black dogs, white dogs. There, at the very end, was one just like Chico! Mildred jumped up and clapped her hands. And Chico? His eye caught sight of the little Mexican dog and off he darted——.

Tell what happened.

Suddenly, Chico seemed to realize where he was and started to run back, but the other dogs did not want him to go. They ——.

Tell what they did.

Mildred did not know what to do. She finally made up her mind to go to the ring herself, when ——.

Finish the story.

Written exercise. Write a letter to a friend telling about the clever trick of some pet that you have had, or about a trick you have seen some animal perform at the zoo or on the stage.

Perhaps the following list may help you:

1. A Dog's Funny Trick
2. How the Lame Squirrel Got His Dinner
3. Our Cat's Sly Tricks
4. How the Monkey Ate His Dinner
5. A Quarrel Between Our Cat and Dog
6. How Our Dog Guards the Baby

TELLING FORTUNES

Turn to page 95 and read the directions for playing the game. Choose your own pictures and paste them on plain white cards.

161. WRITING LETTERS

A Dog and a Letter

Harold was on his way to the letter box to mail a letter to his chum, when he stumbled at the crossing and fell. The wind caught his letter and sent it flying down the street. Before he could catch it, a big dog bounded to it, snatched it up, and darted off.

I

Write a letter to a friend telling him this story. Tell him what you think the dog did with the letter.

II

What had the dog in the story been trained to do?

Have you ever owned, or known of, a dog or other pet trained to carry messages or bundles?

Tell a story about such a dog.

Come to the front of the room to tell your story.

Write a letter to a friend, telling your story. Read your letter carefully to see if it is correct in every way. The class will decide who has told the best story.

162. A LETTER OF THANKS

About four weeks before Christmas, Philip Hale of New Haven, Connecticut, wondered what sort of Christmas gift he should send his friend, Stuart Rider, who was spending the winter with his parents in Miami, Florida. Not long after, he decided to send a pencil case, for he thought it would be a most useful article for any lad who goes to school. He sent the gift at once so that it might not be delayed by the heavy Christmas mails.

Philip wrote Stuart a letter so that he would be on the lookout for a package in case there should be any delay. He was very particular to write the address on the envelope carefully and distinctly. His mother had told him about the large number of letters and packages that find their way to the Dead Letter Office because of carelessness in writing the address. This is the address which he wrote on the envelope. He was

also careful to write his own name and address in the upper left-hand corner of the envelope. (*Why?*)

Philip Hale
10 Huntington Street
New Haven, Conn.

Master Stuart Rider
239 Tenth Street
Miami, Florida

This is what Stuart read when he opened the envelope.

10 Huntington Street
New Haven, Conn.
December 1, 19—

Dear Stuart,

I am sending you a pencil case because I thought that it would be useful to you in your school work. Grace and I wish you a Merry Christmas.

Your friend,
Philip Hale

Stuart was very much delighted with the pencil case, but he was especially pleased with the thought that, though his friend and he were separated by so many miles, Philip had not forgotten him and had sent him a gift.

To show his pleasure, he sat down to his desk Christmas Day to write a letter of thanks to Philip. Writing a thank-you letter as soon as

possible after receiving the gift is the best way of showing that you are grateful for your friend's kindness.

This is the letter which Stuart wrote Philip. You will notice that he mentioned the gift by name and that he wrote the letter as one boy might talk to another.

239 Tenth Street
Miami, Florida
December 25, 19—

Dear Philip,

Thank you very much for Mr. Pencil Case. He looks happy, but he is very thin so I feed him pencils every day.

Please give my love to Grace.

Your friend,
Stuart Rider

Notice the different parts of the letter.

With your book open to the letters of the two boys, write a thank-you letter to your aunt who sent you a pair of skates, a ball glove, a doll, or a beautiful book for your birthday. She will be interested in hearing how well you liked her gift and what about the gift especially pleased you.

Draw an envelope and address the letter to your aunt.

18.	Frank *has gone.* She *hasn't come.*

COMMON ERRORS CORRECTED

163. A DRILL

sit	sat	sat
set	set	set

When soldiers are drilling they respond quickly to the commands of the captain. This game will be more fun if you will act your parts and answer your questions promptly. Sit and stand as erect as if you were Uncle Sam's soldiers. Choose a leader to act as captain.

Captain: Jim, set the chair in the corner.

Jim does as he is told and turning to the captain says, "I set the chair in the corner."

Captain: You may sit down.

Jim: I sat down.

Captain: What are you doing?

Jim: I am sitting in the chair which I set in the corner.

Captain: You have sat in the chair long enough. You may now sit in your seat.

Captain: Ned, are you tired of sitting still?

Ned: Yes, I am tired of sitting still.

Captain: You may set the chalk box on the shelf.

Ned: I set the chalk box on the shelf.

Captain: Set the vase on the shelf.

Ned: I set the vase on the shelf.

Captain: You may sit in your seat.

Ned: I sat in my seat.

Captain: What are you doing?

Ned: I am sitting in my seat.

Captain: Mary, where did Jim sit?

Mary: He sat in the chair which he had set in the corner.

Captain: What did Ned set on the shelf?
Mary: He set the box and the vase on the shelf.

164. WRITING OTHER LETTERS

Dick and his brother Joe live in the city. Their friend, Ned, lives out of town on a farm. Dick and Joe were making a garden one spring in their back yard. They wanted to be sure that they did everything right, so they asked Ned to help them. Here is Dick's letter to Ned:

1020 Cathedral Street
Baltimore, Md.
April 30, 19—

Dear Ned,

Joe and I are making a garden in our back yard. Will you come to town Saturday and help us plant our seeds? We have peas, beans, lettuce, and beets.

Tell your mother that we will take you home in the automobile.

Your friend,
Dick

This is Ned's reply:

Cedarcroft
Baltimore County, Md.
May 1, 19—

Dear Dick,

Yes, indeed, I will come, and, what's more, I'll bring you some seeds. Guess what they are!

I'm thinking of that ride home in the automobile, Dick.

Yours,
Ned

Copy either Dick's letter to Ned or Ned's letter to Dick.

Notice where each part of the letter is printed.

Notice the capitals and punctuation marks in each part. Remember how to copy correctly. Make no mistakes.

In the fall Ned invited Dick out to the farm to go nutting.

Write Ned's letter. Write Dick's answer.

Draw two envelopes.

Write the address Dick wrote on Ned's letter.

Write the address Ned wrote on Dick's letter.

Be sure to follow the model on page 234.

Be sure to use the correct abbreviation for your state.

165. CORRECT USAGE—*BETWEEN YOU AND ME*

I

Let us swing in the hammock, Bertha.

All right, Mabel, where shall I sit?

You may sit *between Irene and me.* We shall put my doll *between you and me.*

Notice that Mabel says "between you and *me.*"

It is wrong to say "between you and I."

One of you may stand with his back to the class, while the teacher hands a ball or other small object to another pupil. This pupil must put the ball between the boy or girl across the aisle and himself. Then the pupil at the front of the room will try to locate the ball by asking, "Edward, is it

between you and Rob?" In answering, Edward must say, "No, it is not *between Rob and me.*" If he says *I* instead of *me* he must take the place of the pupil at the front of the room.

II

Oral exercise. Fill the blank spaces with *between* and the correct form, *I* or *me:*

1. Mother divided the apples —— Frank and ——.
2. Henry is sitting —— James and ——.
3. Sarah always marches into school —— Florence and ——.
4. Charles, you may stand —— Jack and ——.
5. Before I could stop him, the dog ran —— the fence and ——.
6. There is no trouble —— him and ——.
7. Will you divide your candy —— her and ——?
8. Robert hid Albert's ball —— Clara and ——.
9. He thought that it was hidden —— Mabel and ——.
10. You may walk —— her and —— if you wish.
11. There is no secret —— Tom and ——.

After *between*, always use the forms *me, him, her, us, them.*

III

DON'T, DOESN'T

Read the following sentences, putting the word *don't* or *doesn't* in each of the blank spaces:

1. "Where is Fido?" asked Tom as he came into the room.
2. "—— you see him lying on the rug?" replied May. "He —— seem to feel well."

3. "He has hurt his paw," said Tom; "but he —— know how to tell us. —— you think you can dress it, May?"

4. "Yes, here's a bandage. —— that feel better, Fido?"

5. "Thank you, May. —— he look grateful?"

6. If it —— rain Robert and I will go to the library.

7. —— cross the street in front of a car.

8. Careful boys and girls —— run in front of an automobile.

9. I —— care which way you go. It —— matter.

10. Do you believe in giants, Dick? No, I ——.

11. —— think too much about sport, and too little about lessons.

12. Mother —— like it if we are late for dinner.

Of what is *don't* a contraction? *doesn't?*

166. THE LIBERTY BELL'S FIRST NOTE

There is scarcely a boy or a girl in the United States who has not heard of the Liberty Bell, and who cannot tell a story about it. Nearly every American knows how it was rung in Philadelphia, in 1776, to tell the world that the American colonies had made up their minds to be free from British rule.

You will be interested to know something about the history of the Liberty Bell and its first note.

This famous bell was made in England and was sent across the ocean in 1752 to be hung in the State House (now Independence Hall), Philadel-

phia. Upon its arrival in this country the bell was accidentally cracked while it was being taken from the ship. After a short time, it was removed to a foundry and recast in its present form. This inscription was placed upon it: "Proclaim liberty throughout all the land unto all the inhabitants thereof!"

The picture facing this page shows the newly cast bell in the foundry of Pass and Stow. Its tone is about to be tested. The man at the right of the picture is John Pass, one of the men who own the foundry. The man at the left, with his hand at his back holding a cane, is Isaac Norris, one of the committee that bought the bell for the State House. He is talking to Benjamin Franklin. The young lady with a hammer in her hand is a niece of Mr. Norris. She is about to strike the bell for its first note.

Soon after the sounding of its first note, the Liberty Bell was hung in the tower of the State House and was rung at the celebration of the King's birthday every year, and on all holidays until 1765, when it was tolled to tell the people the sad news of the passage of the Stamp Act by the English government.

When the Continental Congress in 1776 declared this country to be free from English rule, the old bellman in his joy and enthusiasm, so it is told, rang the bell for two hours. Because it had

lifted its voice in that joyous song of Freedom, the old bell has been kept in Independence Hall, Philadelphia, Pa., all these years since 1776, and carefully guarded as our treasured emblem of that Liberty which all the people in this country enjoy.

Tell your classmates what you remember of the account of the Liberty Bell that you have just read. Then study these lines:

Dear Bell, we'll ever keep in mind,
Your message sent from sea to sea,
"Throughout the land ring Liberty
And Brotherhood to all mankind."

Some of you may have seen the Liberty Bell in Independence Hall, Philadelphia. Tell about your visit to Independence Hall.

You may have seen the bell on some of its numerous trips through the country. Tell where you saw it.

167. CAPITAL LETTERS

NAMES OF PLACES (REVIEW)

In some of the countries of Europe there is a particular flower which the people love best. This is called the national flower because it represents the nation. Does your state have such a flower? If so, what is it?

The writer of the following poem thinks that corn should be chosen to represent the United States because it was first found in our country.

Columbia's Emblem

The rose may bloom for England,
The lily for France unfold,
Ireland may honor the shamrock,
Scotland her thistle bold,
But the shield of the Great Republic,
The glory of the west,
Should bear a stalk of the tasseled corn,
Of all our wealth the best.

—*Edna Dean Proctor*

Name the countries that are mentioned in this stanza.

What country does the lily represent?

To what country does the shamrock belong?

What does the writer call our country in the poem?

With what kind of letter does the name of each country begin?

Name the city or town in which you live.

Name the state in which you live.

Look at Dick's letter on page 237.

In what city does he live?

In what state does he live?

How does he begin each of these names?

1. Write the names of five countries.

2. Write the names of five states in our own country.

3. Write the names of five large cities.
4. Write the names of five rivers.

The name of a particular place begins with a capital letter.

168. CAPITAL LETTERS

INITIALS

Each of you has a first and a last name. Some of you have a middle name.

A person does not always write his entire name. Generally he uses a letter to stand for his middle name; as, William *T.* Price. Sometimes he does not write either his first or middle name, but uses the letters that stand for them; as, *W. T.* Price. Sometimes he may write only the letters that stand for his three names; as, *W. T. P.*

A letter which is used in the place of a name is called an *initial.*

Write your entire name.

Now write it again, using for your middle name only the letter which stands for it.

With what kind of letter did you begin each of your names?

What kind of letter did you use for your middle initial?

Now write the initials of your name.

What mark is placed after the middle initial in William Price's name?

What mark is placed after each of his three initials?

Be sure to use a period when you use initials instead of the full name.

Read the following names, using initials for the middle names:

Henry Wadsworth Longfellow
John Greenleaf Whittier
Louisa May Alcott
Joel Chandler Harris
James Whitcomb Riley

Read them again, using the initials for the first and middle names.

Write the three initials that stand for each of the full names.

An initial is written with a capital letter and is followed by a period.

Write in full the names of five of your classmates. After each name write the initials that may be used instead of the name.

169. CHOICE OF WORDS

I

1. There was *once* a king who had twelve beautiful daughters.

2. *Once upon a time* when the flakes of snow were falling from the clouds like feathers a queen sat at her palace window.

3. It *once happened* that the king of a certain country gave a great ball to which all his neighbors were invited.

4. A *long, long while ago* there lived a king who owned a tree which bore golden apples.

5. *Many years ago* a woodcutter lived with his wife in a small cottage not far from a great forest.

Here are the beginnings of five stories in *Grimm's Fairy Tales*. Read them over slowly. Do you notice that they all begin in a different way? The words *once, once upon a time, it once happened, a long, long while ago, many years ago,* are all different yet they all express the same thought. They all tell us *when* the happenings in the story occurred.

Can you think of any other words you might use in beginning your stories that will give the idea of when they happened?

When your teacher reads or tells you a story, notice the *when* words near the beginning and see whether you can find new ways of expressing this thought. Then use them when you write or tell stories yourself. This will make your stories much more interesting.

19.

My book is *torn.*
Frank and *I* will go.
You *were* afraid.
They *came* today.

COMMON ERRORS CORRECTED

II

WORDS THAT HAVE OPPOSITE MEANINGS

Many words have opposite meanings; for example, *sweet—sour.*

Opposite each of the words in the list below give a word that is opposite in meaning:

black	narrow
good	straight
short	low
lean	up

Use the words which you have given and the words of the list in oral sentences.

Oral exercise. Fill the blanks with a word which will make the comparison complete:

A crab apple is as sour as ——.
The soup was hot as ——.
The ribbon is as blue as ——.
The ice cream was as sweet as ——.
The world is round like ——.
Sometimes the moon looks like ——.
The boxer was as strong as ——.
The puppy is as timid as ——.

Written exercise. Write three sentences. In each sentence compare one thing to another.

170. STUDIED DICTATION

CHRISTMAS

Wake me tonight, my mother dear,
That I may hear
The Christmas bells, so soft and clear,
To high and low glad tidings tell
How God the Father loved us well.

—*John Keble*

Members of the class in turn will tell why each capital in the stanza given above is used. Why do commas set off the words, *my mother dear?*

Write the exercise as your teacher dictates it.

171. PUNCTUATION

REVIEW

A hare once laughed at a tortoise for being so slow the tortoise said will you run a race with me yes replied the hare they started the hare was so sure he would win that he ran awhile and then lay down to take a nap while he slept the tortoise passed him and won the race

Copy the story. Put in capital letters and punctuation marks where they belong.

172. CORRECT USAGE—*TAKE, TOOK, TAKEN*

Today we went out on the lawn in front of the school. One child *took* the school flag. The teacher told us to *take* our places. When we *had taken* our places, we gave the salute to the flag. All the boys *took* off their hats. The girls stood at attention. A

photographer *took* a picture of us while we were saluting the flag.

I

Oral exercise. Answer the following questions, using the words of the story:

1. What did one child from each room take out on the lawn?
2. What did the boys do when they gave the flag salute?
3. What did the photographer do?

The word *taken* is used with *have*, *has*, or *had*.

II

Written exercise. How many sentences are there in the paragraph given above? Write the paragraph. Be careful to use all capitals and marks of punctuation correctly.

III

Read the following sentences, putting the word *took* or *taken* in the blank spaces. Be sure to use *have*, *has*, or *had* with *taken*.

1. I —— my flag with me when I went to play soldier.
2. Yesterday I —— my drum, too.
3. Before we marched, we —— some exercises.
4. My father —— these setting-up exercises in the army.
5. We have —— these setting-up exercises every day this year.
6. Fred has —— them, too.

7. Have you ever —— them?
8. The miller —— up his son behind him.
9. The miller and his son —— the ends of the pole on their shoulders.
10. I —— a piano lesson yesterday.
11. I have —— a lesson every Saturday.
12. I have —— six lessons this summer.
13. Helen has —— only four lessons.

173. GETTING BOOKS FROM THE LIBRARY

I

"Where are you going, Dick?" asked Paul.

"I'm going to the Public Library with Walter," replied Dick. "He wants to take a book back."

"I wish we could get some books, Dick."

"So do I, Paul. Come along and let us see if we can get one."

The three boys skated down to the library. At the door they took off their roller skates and mounted the broad stairway to the children's room.

A pleasant-faced young woman took Walter's book, and he went off to look for another, leaving Dick and Paul standing near the desk.

"Can I do anything for you?" asked the librarian.

"We should like to get a book," said Dick.

"Well, I think we can manage it. Where do you go to school?"

"We are both in the fourth grade at the Franklin School," replied Paul. "We should each like to have a book."

"Where do you live?" was the next question.

The boys gave their addresses, and the librarian handed each of them a printed letter and an application blank.

"Take this home," she said, "and ask your father or mother to sign the application. When you bring it back, I will give each of you a card. Then you may take a book out and keep it for two weeks."

This is what the letter said:

Dear Sir,

Your child has applied for permission to use the Public Library. If you are willing that he should take books home from the Library, please sign the inclosed paper and return it to the Public Library.

Parents are requested to see that children take good care of books. Using them when the hands are soiled or when eating will seriously injure them.

Very truly yours,
J. E. Young,
Librarian

The boys' fathers were glad to sign the papers, particularly as Dick and Paul promised to take good care of the books.

The first book Dick took out was *John of the Woods*, while Paul chose *Nights with Uncle Remus*.

II

Here are some of the books that the boys enjoyed most:

Children of the Dawn.....*E. F. Buckley*
Moni the Goat Boy.....*Johanna Spyri*
Tales of the Persian Genii
Retold by *Frances Jenkins Olcott*
The Arkansaw Bear.....*Albert Bigelow Paine*

Tinker Johnny.....*Agnes G. Herbertson*
Pinocchio.....*Charles Collodi*
Merrylips.....*Beulah Marie Dix*
Wild Animals I Have Known..*Ernest Thompson Seton*
Robin Hood.....*George C. Harvey*
Heroic Legends.....*Agnes G. Herbertson*

Which of the books in this list have you read?
Which one did you like best?
Tell why you liked it better than the others.
Name some other books you have read.

174. LEARNING TO WRITE TITLES OF BOOKS

Look at the list of books which Dick and Paul read.

Which words in the first title begin with capital letters?

Which words in the third title begin with capital letters?

You will notice that the names of books are printed in italics. They are sometimes inclosed in quotation marks.

Read the titles of the stories on pages 251 and 252.

Write the titles of two books which you have read outside of school.

The important words of a title begin with capital letters.

175. BOOKS

Copy these lines carefully, and study them:

A book is a friend, so cherish it long.
'Twill tell you a story, 'twill sing you a song,
Or whisk you to Fairy Land all in a minute.
So love this dear friend—and read every word in it.

176. CORRECT USAGE—*TO, AT*

I

Mary liked to *go to* school. She also liked to *go to* the motion pictures. One morning she *was* not *at* school. The teacher asked her brother Ted, "Will Mary *be at* school this afternoon?"

"No," said Ted, "she *went* to the movies yesterday and was caught in the rain. She has a bad cold today."

But when afternoon came, Mary felt much better. "Mother," said she, "may I *go to* the movies?"

"Of course not," said her mother. "You did not *go to* school this morning, so you must stay *at* home this afternoon. Besides, you *have gone to* the pictures too often lately."

Answer these questions in complete statements:

To what two places did Mary like to go?
Why did the teacher ask a question about Mary?
What question did she ask?
Why was Mary absent from school?
What was the first reason why she was kept away from the movies? What was the second reason?

II

Take turns in asking one another the following questions. Be sure to use the name of the boy or the girl to whom you speak.

You must use either *at* or *to* in every answer.

The boy or the girl who uses *at* or *to* incorrectly in his answer will be out of the game. Try to think which word sounds better in your sentence.

1. Where were you last Saturday afternoon?
2. Where did you go on Sunday morning?
3. Where were you during your summer vacation?
4. Where do you sometimes go after school is out in the afternoon?
5. Where have you gone for a trip in a train, a trolley, or an automobile?
6. Where was your father yesterday?
7. Tell in a sentence everywhere you were last week.
8. Tell in a sentence everywhere you went last week.
9. Tell in a sentence where you will be during the summer vacation this year.
10. Name any other place to which you wish to go some time.

III

Copy these sentences and use either *to* or *at* correctly:

1. I was (*to, at*) Mary's party last night.
2. He was (*at, to*) the game yesterday.
3. I saw him (*to, at*) school yesterday.
4. (*To, At*) the concert we heard a violinist.

5. John, you must go (*to*, *at*) school soon.
6. Harry carried his sister's books (*at*, *to*) school this morning.
7. I shall go (*to*, *at*) the store after school.
8. While I was (*at*, *to*) the store last evening, Mildred came in.
9. I shall be (*to*, *at*) home all day.
10. Edith took her little brother (*at*, *to*) school today.
11. While (*to*, *at*) school he was very quiet.

177. CORRECT USAGE—*I, HE, SHE*

Mrs. Lee was sitting with her back to the door when Helen came in from school.

"Who is there?" she asked without looking around.

"I, mother," replied Helen.

"I'm glad you have come, dear," said Mrs. Lee. "Aunt Cora is here. She and I are going for a walk."

What is Helen's answer to Mrs. Lee's question? Notice that she says *I* and not *me*, because she means I *am*.

Who are going for a walk? Use Mrs. Lee's words in your answer.

Notice that she says *She* and *I* because she means *She is going* and *I am going*. You would not say *Her is going* or *Me is going*, so it is incorrect to say *Her and me are going*.

Read the following sentences. In the first exercise, one pupil should read the question and another the answer.

I

1. Who is there?	I am.
2. Who did that?	I did.
3. Who spoke just then?	I did.
4. Who has been in the room?	I have.
5. Who will go with me?	I will.
6. Who wants to go?	I do.
7. Who threw the ball?	He did.
8. Who said it?	She did.

A number of you may ask other questions like these and call on boys and girls in the class to answer them.

II

1. She and I were there.
2. She and I knew our lessons.
3. She and I are going to sing.
4. He and I are the same age.
5. He and I had a good time.
6. He and I play ball together.
7. He and she took a walk.
8. He and she went with us.

Several of you may make other sentences, telling something that you and another pupil have done together.

III

THE RIGHT WORD

It is interesting to observe the calls of different animals. If you have ever visited a zoo you must

have been surprised at the many sounds that greeted you as the different animals and fowls talked to each other. Let us see how many of these calls we can name.

Fill each blank with a word expressing the call of the animal or fowl mentioned:

Lions ——.	Pigs ——.
Bears ——.	Dogs ——.
Turkeys ——.	Cats ——.
Hens ——.	Crows ——.
Roosters ——.	Sparrows ——.

IV

Written exercise. Perhaps you are familiar with some animal or fowl not mentioned here. Write a short story about it. Tell something about its call. Try to use some of the comparisons we have studied. If you can get a picture of the animal or fowl you are telling about, it will make your story more interesting.

Before you begin to write, tell the story over to yourself. Try to make your story interesting to your audience.

Your teacher may permit those who write very interesting stories to read them to the third grade.

Read this unusual picture of the fog. Why does the author say it comes on *cat feet?* Did it help him to know how a cat walks?

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

—*Carl Sandburg*

Do you know how different animals walk? Have you noticed that all persons do not walk alike? In what way is the coming of the fog like the movement of a cat?

Fill the blanks in the following sentences with what you think is the right word. You may find the right word in the lists below:

The thief came —— into the house.
The old horse came —— up the street.
Baby Joe came —— across the room.
The big elephant came —— along the street.
The tiger came —— from the bushes.
A short fat man went —— up the aisle.
The blind man came —— across the road.
The race horse went —— around the track.

cautiously	slowly
stealthily	softly
ambling	panting
toddling	carefully
swiftly	silently

178. USING THE VOICE

OW (FINAL)

I

1. Take the position for the breathing exercise.
2. Breathe in deeply. Breathe out on the sound ō.
3. Repeat ten times.
4. Now say after your teacher, taking a deep breath each time:

ō—follow ō—willow
ō—hollow ō—window
ō—pillow

When this *ow* is at the end of a word, boys and girls and some grown-ups, too, are apt to lose it, and to borrow a sound to take its place. The other sound is ẽr, which belongs to *caller, other, father, banner, keeper, sleeper;* but not to *hollow* and *tomorrow.*

20.

May *hasn't* a pencil.
Tom will *mend* it.
He and *I* went.
I *saw* him.

COMMON ERRORS CORRECTED

II

Read the following selection. Pay careful attention to the pronunciation of all words that end in *ow.*

NATURE'S CALL

Follow your leaders wherever they go—
Into the hollows where rivulets flow,
    Follow, boys! Follow!
Over the meadows all covered with snow,
Under the maple trees, bending so low
Ice-covered branches that creakingly blow—
    Follow, boys! Follow!
And when the night finds your heads on your pillows,
Calls through the window the voice of the willows,
    "Follow, boys! Follow!"

—*C. I. Orr*

179. USING THE VOICE

I

A WAR AMONG SOUNDS

ū

Ū and *ŌŌ* are enemies. How do you suppose it happened? You see *Ū* had a great many word-friends. Among them were Dew (d*ū*), T*ū*ne, Bl*ū*e, and Fl*ū*te. He was very happy before *ŌŌ* came into his camp, from time to time, and lured some of his companions away to join his own army, which was already quite large enough.

Of course, many of *Ū*'s men are still loyal. There are *Ū*se, Ab*ū*se, Few (F*ū*) and others. But the lost words that belong to him he misses sadly. He has been fighting hard to win them back,

ever since $\overline{OO}$ stole them from him. Will you help him?

If you say t$\bar{o}\bar{o}$n for t$\bar{u}$ne, you are helping $\overline{OO}$ to keep a word that does not belong to him. Be on the watch to win back $\bar{U}$'s soldiers. Then $\bar{U}$ will make peace with $\overline{OO}$.

Here are some other words that belong to $\bar{U}$'s army.

adieu (ad$\bar{u}$) stew (st$\bar{u}$)

Notice that $\bar{u}$ sounds like the word *you*. ($\bar{e}$-$\bar{o}\bar{o}$)

Repeat after your teacher:

ū—ūse	ū—sūit	ū—new (nū)
ū—adieu (adū)	ū—tūne	ū—mūte
ū—dūty	ū—stew (stū)	ū—tūtor

Find words in the stories in your book that belong to $\overline{OO}$'s camp; find words belonging to $\bar{U}$'s camp.

Perhaps you have heard this funny little jingle and have laughed over it:

A t$\bar{u}$tor who t$\bar{o}\bar{o}$ted the fl$\bar{u}$te
Tried to teach two young t$\bar{o}\bar{o}$ters to t$\bar{o}\bar{o}$t;
Said the two to the t$\bar{u}$tor,
"Is it easier to t$\bar{o}\bar{o}$t, or
To t$\bar{u}$tor two t$\bar{o}\bar{o}$ters to t$\bar{o}\bar{o}$t?"

A t$\bar{u}$tor is a teacher. A t$\bar{o}\bar{o}$ter is one who blows a horn.

Read this to the class. Be sure not to send $\bar{U}$ into the enemy's camp.

II

A GAME

1. Select two captains, one for $\overline{OO}$'s camp and one for $\bar{U}$'s camp.

2. The captains will draw lots for the first turn, and then will take turns in choosing one at a time the members of their camps.

3. $\overline{OO}$'s army will write on paper all the words containing $\overline{oo}$ that they can think of in five minutes. At the same time $\bar{U}$'s army will write the words containing $\bar{u}$.

4. At the end of five minutes when your teacher gives the signal, the two armies will stand, facing each other, and read in turn clearly, to the opposing army, the words they have written, not repeating those that are alike in the different papers.

5. Your teacher will check off the words correctly pronounced in each army. The side having the greater number of correctly pronounced and clearly spoken words will win the battle.

180. A STORY FROM A PICTURE

FISHING

Look at the picture on the next page very closely. Undoubtedly every boy in the class has had a similar experience. What time of year is it? Who are the boys? Give them names. Where are they? How did they get there? What is the shorter boy doing? What will they do as soon as he has

finished his task? Will they catch large fish? Give the reason for your answer.

Plan an outline for a story which you will tell about this picture. Tell in the first paragraph how it happened that they went fishing. In the second paragraph tell their experiences on the way to the fishing hole. In the third paragraph tell about their fisherman's luck. In the fourth paragraph tell about the trip home.

Tell about a real fishing experience that you have enjoyed.

Write one paragraph of the story.

181. A STORY TO FINISH

One day my cat brought a baby flying squirrel home from the woods. He laid it unhurt at my feet. I kept it until it became very tame. Often I carried it around in my pocket, where it would lie quietly until I told it to come out.

One morning I took it to school. But instead of staying in my pocket as usual, it suddenly hopped out!

Did you ever see a flying squirrel?

Does it fly like a bird?

How does it fly through the air?

Oral exercise. Tell what the flying squirrel did after he came out of the boy's pocket.

Think about the pranks it might play in the schoolroom.

After three minutes, several of you may finish the story.

Written exercise. Write a paragraph, telling what the flying squirrel did at school. Be sure to indent the first line.

Make each sentence express a thought completely.

Read over your work carefully for punctuation and spelling.

182. A STORY TO FINISH

I heard two squirrels chattering outside my window this morning. They were having a quarrel. This is what they said to each other.

Finish the story.

What was the quarrel about?
It might have been about some nuts.
What did the first squirrel say?
What did the other squirrel answer?
What else did they say to each other?
How did the quarrel end?
Now tell the story from the beginning.

Select a title for the story.
Write the title on the blackboard.
What words in the title should begin with capital letters?
Write the conversation of the squirrels on paper.

What marks must you put at the beginning and end of everything the squirrels say to each other? What kind of letter must begin what each says?

183. LEARNING TO USE WORDS

Make lists of words that might be used in telling a story, using one of the following topics:

1. A Christmas Party
2. A Thanksgiving Dinner
3. A Snow Man
4. A Fairy's Visit
5. An Automobile Ride
6. A Big Fire
7. A Dog Fight
8. A Railroad Trip
9. A Straw Ride
10. A Sail on the Lake

One pupil of each group may write the words on the blackboard.

Each pupil will write one of these stories, using as many of the words in the list for that story as he can.

184. CONTINUING A STORY

I am Doris Wood's canary. I am a little year-and-a-half-old, pure yellow bird, the pet of the family.

One afternoon the family went away and left me alone. But I didn't care, for the sunshine was beautiful. I sang and sang and sang, stopping only long enough between my songs to get a seed or two.

While I was practicing some new notes, I saw a great big black thing coming into the room. I couldn't hear it, for it didn't make the least bit of noise. It came straight on, steadily, smoothly, slyly. It walked all around my little table, looking up at me in the cage in a most dreadful way. Suddenly up it sprang and ——.

Tell what happened.

I felt a prick above my bill and on my wing. I thought I was being killed when I heard a door ——.

Finish the story.

185. CORRECT USAGE

I

MEND AND *FIX*

"Oh, dear," said Lucy, half crying, "I have broken the cover of my new pencil box. *Can* you *mend* it for me, Frank?"

"Yes, of course I *can*," said her older brother Frank. "*May* I borrow the glue from mother's desk? I *mended* a broken chair the other day, so I *can* easily *mend* your pencil box."

"While I'm waiting *may* I look at the pictures in your history book?" said Lucy

"Yes, you *may*. But be careful in turning the leaves. It is not so easy to *mend* the torn leaf of a book."

Notice how careful Frank and Lucy are to use the word *mend*, in speaking of something broken. It would be wrong to use the word *fix*, as people often do. *Fix* means *to fasten*, and Frank is not

going to fasten the pencil box. *Fix* is a good word, but it is often used in places where it does not belong.

Have you ever taken a broken or torn or damaged thing and made it almost as good as new? If so, tell the class about it; but do not use the word *fix*.

Fix is often incorrectly used in sentences like these:

1. Comb your hair.
2. She dresses her hair becomingly.
3. I helped mother arrange the room for company.
4. Can you mend my broken toy?
5. I will repair the break.
6. I shall arrange it so that you may go tomorrow.
7. Henry mended the broken chair.

In the following sentences, the word *fix* is used correctly:

1. Hallowe'en was the date *fixed* (set) for the party.
2. The desks and chairs are *fixed* (fastened) to the floor.

Make other sentences, using the word *fix* correctly. Remember that *fix* means *set* or *fasten*.

II

CAN AND MAY

1. Another word which Frank and Lucy are careful to use correctly is the word *may*. Often children carelessly use *can* instead of *may*. *Can*

means *to be able*. Of course Lucy is *able* to look at the pictures; what she wishes is *permission* to do so. When you ask for permission you must use *may*.

2. Choose a girl from the first row to act the part of mother. All the children in that row will ask her permission for something, beginning, "Mother, *may* I ——." She will answer, using the word *may*.

3. Choose a boy from the second row to act the part of teacher. The children in that row will ask his permission and he will reply in the same way.

4. Several of you in turn may ask one another for permission to borrow something. Be sure to name the child to whom you speak. If you are spoken to, be sure to answer politely.

5. Several of you in turn may ask one another questions beginning, "*Can* you ——," meaning, "*Are you able?*" The child spoken to will answer, "*Yes, I can,*" or, "*No, I can't.*" It will be fun if you *can* think of hard enough questions to ask so that he will have to say "*can't.*"

III

MAD AND *ANGRY*

Have you ever teased one of the children on the playground by singing in chorus:

"Mary's mad and I am glad,
For I know how to please her"?

If you have, you have not only been unkind in your teasing, but you have said what was not true. If Mary were *mad* she would not be coming to school, for *mad* means *insane, crazy, out of one's mind.* What you meant was that Mary was *angry.*

A person who is *mad* has lost his mind.
A person who is *angry* has lost his temper.

Fill the blanks in the following sentences correctly:

1. The —— dog had to be shot.
2. The boys teased their sister until she became ——.
3. She went —— with grief at her loss.
4. Tom was so —— that he slammed the door.
5. I could not be —— after she begged my pardon.

186. CORRECT USAGE—*LEARN, TEACH*

I

Helen likes to play school with her dolls. She *teaches* them all the things that she *learns* in school. Most of the dolls *learn* their lessons quickly; but the rag doll, Peggy, is very dull, and it is hard to *teach* her anything. If you could listen to Helen you would be sure that lessons are well *taught* in her school, for she *has learned* a great deal in three years. No one can *teach* well unless she has first *learned* well.

Notice that Helen is said to *teach* the dolls, just as your teacher is said to *teach* you. But the dolls *learn* lessons, just as you *learn* lessons. You

should always say that you teach a person to do something. You *teach* him and he *learns*. Fill the blanks with the correct form of *learn* or *teach*.

1. John is slow to ——.
2. His teacher finds it difficult to —— him.
3. He —— some things easily.
4. It is not hard to —— him to do manual work.
5. He has —— to play the piano, also.
6. Miss West —— him to play.
7. His father —— him to play tennis.
8. His brother —— him to skate.
9. He has —— how to swim.
10. He has —— his sister to swim also.
11. John has —— to be a good citizen.
12. He has —— many other boys what good citizenship means.
13. Many boys can —— from watching his conduct.
14. He has —— his friends to play basket ball.
15. They have —— how to play the game.

II

A GAME

Probably every child in the class knows how to do something that he can teach the others to do. Each one of you in turn may tell the class what this is. The first boy may say to his playmate, "Dick, I have *learned* to make a bow and arrow. I will *teach* you to make one." The boy to whom he has spoken must speak next, and so on until every one has had a chance.

187. CHOOSING EXACT WORDS

I

"Someone has been lying on my bed," *roared* the Great Big Bear.

"Someone has been lying on my bed," *cried* the Middle Sized Bear.

"Someone has been lying on my bed," *piped* the Little Wee Bear, "and here she is!"

Do you recognize this story? What does each sentence tell you? What words are different in each sentence? Can you almost hear and see the surprised bears? Suppose the same word had been used in every case. Would you like it that way as well? Suppose *said* had been used in every case. Would it tell you as much?

There are many words that may be used in place of *said* to explain quotations. *Said* does not add any idea to the story. We say it is *colorless*. When you are telling an incident or story you should try to make your reader or listener interested. The way to do this is to use words that mean *exactly* what you want to say.

II

Here is a story told in two ways:

The man took the child into the automobile and drove away. The other children arrived just in time to catch a last glimpse of the car as it turned a distant corner. They stood silent a minute, then called for help.

The man jerked the child into the automobile and in an instant they were lost in a cloud of dust. The other children ran up breathlessly just in time to see a last flash of red as the car turned a distant corner. They stood stupefied a minute, then burst into cries of "Help! Help! He has stolen Robbie!"

Why does the second account seem more real to you than the first? What words and expressions have been changed in the second account?

Write a paragraph telling about something interesting that you have seen or read about. Use words and expressions that will make the reader feel that he saw it, too.

21.

He *did* it.
They *have done* it.
You *were* away.
She and *I* were there.

COMMON ERRORS CORRECTED

188. CIRCUS DAY

Circus Days! What memories those words recall!

Do you remember when the circus came to your town? How eager you were to go! How carefully you saved your pennies for your ticket!

You studied the posters days before the circus came, so that you knew everything that was to be seen.

Perhaps you were one of those who saw the circus train unload early in the morning. You may have seen the men putting up the tents. And surely you saw the parade.

How many of the clown's tricks did you try to do? Was it hard to choose what you liked most about the circus?

Oral exercise. Look at the picture on page 274. The horses and a fancy wagon may be a part of a circus parade. What part of the parade do you think it is? Where is the rest of the parade?

Imagine that you are one of the boys or girls in the picture and tell about the parade as you imagine it looked. The following outline may help you:

1. The Gathering Crowd
2. The Band
3. The Horsemen
4. The Animals
5. The Cages
6. The Clowns

Written exercises 1. Write a paragraph in which you tell how you earned money to buy a ticket to the circus.

2. Choose the part of a circus parade that interests you most, and write one paragraph in which you try to make your classmates enjoy

what you saw as much as you did while the parade was passing.

189. STUDYING A POEM

Here is a poem about clowns, lions, monkeys, elephants, and a yak.

Your teacher will read the poem, and you will listen very closely. Try to see each part of the circus as your teacher reads.

The Circus

Once upon a time, a man—in Calcutta, Hindoostan,
Thought he'd like to own a circus—just for fun—
So he hired from the town a most fascinating clown
To assist him; and he found him just the one—
For he'd travel west and east to consult with bird and beast,
And persuade them, in his charming way, to meet
Near the city of Khartoom, where they'd have abundant room
For the cages, rings, and side shows on the street.

Now the circus, all confess, was a wonderful success,
And the Ostrich, with her feathers, proved the belle,
The Orang-outang with ease, swung upon a high trapeze,
While a kicking Kangaroo performed as well.
Some large Bulls, from far Madrid, made a living pyramid—

How the leaping Leopard cleared it with a bound!
Then an agile Ape, of course, jumped through hoops upon a Horse
And an Elephant threw daggers at a Hound.

People came from near and far just to see the Jaguar
And a Tapir trip the trolley, with a Seal,
And a Salmon shoot the chute; while a Falcon played a flute
When the Lion looped the loop upon a wheel.
On the whole, they did so well—from the Gnu to the Gazelle,
That it truly was a wondrous sight to see!
And they all had been so good that their master said he should
Now release them from their promise; they were free.

Said the Yak, "We're quite content. No, we really can't consent;
But I'll tell you what the animals will do—
As we much prefer to roam, and we do not sigh for home,
We will travel for perhaps a year or two."
All rejoined, "It's just the thing; we will meet then every spring,
For we never will be parted from the clown!"
So it's possible you may see the circus some fine day,
And the long procession going through the town.

—*Cornelia Walter McCleary*

Try to find out the meaning of some of the new words:

fascinating	Kangaroo	clown
consult	pyramid	Salmon
bird	Leopard	chute
beast	agile	Falcon
persuade	Ape	Gnu
abundant	daggers	Gazelle
Ostrich	Jaguar	release
Orang-outang	Tapir	Yak
trapeze	Seal	rejoined

Different members of the class may each tell about one stanza of the poem in his or her own words.

190. TELLING ABOUT PARADES

What boy or girl is not thrilled at the familiar sound of the circus band? The people eagerly watch the parade which follows the entrancing tones of the steam piano, or the more solemn parade that marches to the shrill notes of the fife and the drum.

Tell your classmates about a parade which you have seen or one of which you have been a part. Try to give them a clear and vivid picture of the parade. Think of each section of the parade as it came in view. Let us decide which member of the class has given the best word picture of a parade.

The following list of topics may help you in choosing your subject:

1. A Circus Parade
2. A Policeman's Parade
3. A Boy Scout Parade
4. An Inauguration Day Parade
5. A Fourth of July Parade
6. A St. Patrick's Day Parade
7. A Memorial Day Parade
8. A Firemen's Parade
9. An Armistice Day Parade

Written exercise. Write the story of the parade that you told to your classmates, and use as many of the words given below as you can.

clown	caper	shaggy	glossy
prancing	gold	graceful	blare
perfect	roared	spangles	shrill
flossy	funny	rattle	jolted
solemn	rhythm	slouching	crimson

191. THE COMMA

Betty's mother was ill in bed, and Betty was entertaining Mrs. Evans, who had come to call. She felt very grown-up and was trying her best to act just as her mother would. They sat on the porch talking.

"Has your mother been ill long, Betty?" inquired the caller.

"No, Mrs. Evans, only three days."

"And do you like to be the little housekeeper and nurse, my dear?"

"Yes, Mrs. Evans, I like it pretty well, thank you."

Just then Betty's little brother Tom came dashing around the house and up the steps. He stopped short when he saw the visitor.

"You seem to be having a good time, Tom, since school is over," said Mrs. Evans.

"Yes, you bet I am!" Tom answered, hurrying past her into the house. Betty blushed, and asked Mrs. Evans to excuse the little boy's rudeness.

In every one of the sentences in quotation marks, except the last, there is a word or words naming the person spoken to. In the first quotation the word is *Betty*. Find the four others.

What mark stands before *Betty* in the first quotation? What mark stands before each of the other names addressed?

In the second and the fifth quotations, what mark stands after the name addressed?

When Betty said *Yes* or *No* she was careful to add *Mrs. Evans*. Tom was not so polite. In each of these three cases, what mark follows *yes* and *no?*

A comma always separates the name of a person spoken to from the rest of the sentence.

A comma always separates *yes* or *no* from what follows it.

Write a question, addressing by name the child across the aisle. For instance, you might write, "Fred, will you go skating with me after school?"

Exchange your questions, and write two an-

swers to the one you receive, using *yes* in one answer and *no* in the other.

In all three sentences, be sure to use the comma correctly.

192. A STORY TO TELL

Lizzie Thumb

Once upon a time there lived a pretty little girl so tiny that people called her Lizzie Thumb. She had a walnut-shell for a cradle. Blue violet-leaves were her mattress and a rose-leaf was her coverlet.

In the daytime she played on the table. Her mother placed a plateful of water there with flowers all round the edge. In the middle floated a tulip-leaf that Lizzie called her boat. She rowed round and round the plate, using two white straws for oars. It was *such* a pretty sight!

One night a big toad hopped in at the window and carried her away to his home on the bank of a stream. He put her on the leaf of a water-lily that grew there. Lizzie Thumb cried because she was afraid. A little fish was sorry for her, so he nibbled the stem of the lily and it floated away like a little green boat.

A white butterfly guided Lizzie safely to land. She lived in a beautiful forest till cold weather came. Then a swallow, to whom she had been kind, carried her away to the southland where flowers bloom all the year round. He took her to see the king of the flowers who lived in a big, white blossom. The king thought Lizzie a lovely little girl and asked her to become Queen of Flower-Land. She gladly agreed, and the swallow sang at the wedding.

Adapted —*Andersen's Fairy Tales*

You may wish to tell this story to some of your little friends. We shall tell it now in class so that you can tell it well later. Be sure to give two or three sentences about each of the following points:

1. Lizzie's appearance
2. The sort of bed she had
3. Where and how she played
4. How the toad carried her away
5. Her escape
6. How she became a queen

193. EXCLAMATIONS

Two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose. "Hurrah! There's *such* a goose, Martha!" they cried, then went to fetch it. Mrs. Cratchit made the gravy; Master Peter mashed the potatoes; Miss Belinda sweetened up the apple sauce. Tiny Tim beat on the table with his knife and cried, "Hurrah!" Then, hallo! A great deal of steam! "Oh, a wonderful pudding!" said Bob. Then said he with beaming looks, "A merry Christmas to us all, my dears!"

Charles Dickens

Adapted from *A Christmas Carol*

I

Can't you imagine how excited and pleased these children were about their Christmas dinner? Read the story again. You will notice that the Cratchits called out words such as "hurrah!" and "oh!" to show how pleased they were. Sometimes they used *groups* of words, such as, "There's

such a goose!" When people use words or groups of words in this way to show great excitement or strong feeling of some sort, they are said to be *exclaiming*. The words or groups of words that they use are called *exclamations*. *Oh! Ah! Look out! Oh, dear me! Ouch!* are exclamations. Do you notice the mark used after each? (!) It is called an exclamation mark. We use it after words or groups of words which show excitement or strong feeling.

Can you add to the list of exclamations? Look for them when you are reading. Use them when you are writing stories. This will help to make your stories more interesting.

II

REVIEW

We have studied about three marks which may be used at the ends of sentences. They are the period, the question mark, and the exclamation mark. A period is placed at the end of a statement or *telling* sentence. A question mark is used at the end of an *asking* sentence. An exclamation mark is placed at the end of a word, group of words, or sentence which shows excitement or *strong feeling*.

Oral exercise. Tell what mark should be placed at the end of each of the following sentences:

What a wonderful archer he is

Little John, where have you been

I have been to Nottingham
My silver treasure is gone
Will Scarlet, what mischief have you been up to now
Friar Tuck made Robin Hood wade the stream

Written exercise. Write three statements and three questions.

III

TRAVELING

A Game

I should like to go.
May I go?

Your teacher will write on the board a list of cities: New York, Boston, Philadelphia, Washington, D. C., Seattle, San Francisco. (The names of places of interest in your own town or the names of foreign countries may be used.) She will then divide the class into two sections. The pupils from one side will choose a city, and a traveling companion from the other side.

Teacher: Where should you like to go, John?

John: I should like to go to Seattle. May I take Bill with me?

Teacher: To Seattle! That will be a long journey.

John and Bill (after the journey): Hello everybody!

Teacher: Where did you go, boys?

John and Bill: We went to Seattle.

Teacher: Did you have an interesting journey?

John and Bill: Yes, thank you. We had a very interesting journey.

Teacher: Tell us what you enjoyed most.

194. A STRANGE TREE

Away beyond the Jarboe house
I saw a different kind of tree.
Its trunk was old and large and bent,
And I could feel it look at me.

The road was going on and on
Beyond to reach some other place.
I saw a tree that looked at me,
And yet it did not have a face.

It looked at me with all its limbs;
It looked at me with all its bark.
The yellow wrinkles on its sides
Were bent and dark.

And then I ran to get away,
But when I stopped and turned to see,
The tree was bending to the side
And leaning out to look at me.

—*Elizabeth Madox Roberts*

Oral exercise. Have you ever seen a tree that reminded you of a person? What tree was it? What kind of tree do you think is meant in the poem? Was it a child or a grown person who was looking at the tree? If it was a little girl, do you think she was afraid? Read the part which makes you think she may have been just a little bit afraid.

Making sentences. Use the following words in sentences about different kinds of trees:

old	tall	beautiful	useful	large	green
bent	slim	yellow	strange	big	graceful

Written exercise. Make a word picture of a tree. Tell where it stands and how it looks. You should be able to write three or four sentences. Do not give the name of the tree for your title. Think of other titles, such as "An Old Tree," "A Crippled Tree." Read your descriptions aloud in class. See if you can tell what tree each one painted in words. Choose the best word picture. Perhaps your teacher will write the best one on the blackboard.

195. PRETENDING

Select a subject from one of the following suggestions. Think of an interesting story to tell the class. Keep in mind these rules for oral story telling:

1. Stand erect on both feet.
2. Speak clearly so that all may understand.
3. Avoid too many *and's*.
4. Make your sentences as interesting as you can.

Pretend that you are the flat tire on an automobile. Tell how it feels to go over a bumpy road.

Pretend that you are an old lady with a basket of eggs riding in the car which has the flat tire.

Pretend that you are a lost puppy. Tell how lonesome and hungry you are.

Pretend that you are an adventurer going away in a ship after lost treasure.

Pretend that you are a ten cent piece under the carpet. Tell of all the nice things you could buy if someone would only find you.

196. LITTLE FOLKS IN THE GRASS

In the grass
A thousand little people pass,
And all about a myriad little eyes look out,
For there are houses every side
Where little folks abide,
Where the little folks take tea
On a grass blade near a tree;
Where they hold their Sabbath meetings,
Pass each other, giving greetings.
So remember when you pass
Through the grass;
Little folks are everywhere;
Walk quite softly, take great care
Lest you hurt them unaware,
Lest the giant that is YOU
Pull a house down with his shoe,
Pull a house down, roof and all,
Killing children, great and small;
So the wee eyes look at you
As you walk the meadows through;
So remember when you pass
Through the grass. —*Annette Wynne*

Oral exercise. Do you know what is meant by an aeroplane view of a place? What is meant by a bird's-eye view? Do objects seem large or small in a bird's-eye picture? Why? Have you ever thought how strange a worm's-eye view of a place

would be? How tall would you look to a poor little worm or an ant hurrying along on the ground? About how many times taller than an ant would your shoe heel be ? Why do you think the little people of the fields run from us as we walk over the grass? Name some of the little people in the grass. Have you ever seen ants stop to greet each other as they pass? What did they do? Whose houses might be pulled down "roof and all"? What little folks might "take tea on a grass blade"? Why do the "wee eyes" watch us?

Written exercise. If you have ever watched ants or any other insects at work, tell what you saw them do. Use some of the words below instead of *and*.

but when then soon still while

197. TELLING A STORY FROM A POEM

Oral exercise. Read again *A Strange Tree*. Close your books. Imagine a little girl going alone along a road. It is evening and the shadows are dark. Just as she turns a curve she sees a strange looking tree bending over the road. Tell how she felt and what she did. You may imagine things not mentioned in the poem. Think your story through before you begin to tell it.

The poem is about the tree, but your story is

to be about the little girl. You may wish to use one of the following titles:

A Timid Little Girl
The Girl Who Ran From a Tree
A Little Girl's Surprise
How a Little Girl Was Frightened

Written exercise. Write the story you told in class. You will want to write at least three paragraphs. The first will tell about the journey before she came to the tree. Who went? Why did she go? When did she go? In the second paragraph tell what happened at the tree. How did the little girl feel? How did she act? What did she think the strange tree did? Your last paragraph will tell about the rest of the journey. Where did she go? How did she go? Was she tired? Was she ashamed? Did she laugh at her own foolishness?

Indent the first word of each paragraph. Keep the left-hand margin even.

198. SHOPPING

A GAME

buy	*bought*
can	*may*

You may cut from magazines a large number of attractive pictures. Bright advertisements of fruit, nuts, or other articles for the home will be

best. Paste each picture on a piece of stiff cardboard. Place the pictures along the chalk ledge. You are now ready to go shopping. Your teacher will appoint one who uses good English to act as leader. The game will begin like this:

Mary: I need many things today. Jean, you may go shopping. Please buy bread, butter, bacon, and cheese.

Written exercise. Write in a sentence what you bought. Be careful to punctuate correctly.

199. ABBREVIATIONS

34 Ashland Avenue
Asheville, N.C.
Jan. 3, 19—

Dear Uncle John,

Mother told us yesterday that you are now a general. Congratulations. Now I can write General John Henry on my envelope. Aren't we lucky to have both a general and a lieutenent in the family? You know that brother is a lieutenant now. When I write to him I like to put Lieutenant G. M. Brown on the envelope.

Write us a long letter and tell all about the things you do in the Philippines.

Your niece,
Agatha Brown

Oral exercise. Notice that when *general* is not used with the owner's name it begins with a small letter. The same rule holds for *lieutenant*, *uncle*, and *aunt*. *Uncle* begins with a capital because it is used with the name *John*.

All these titles have abbreviations, as follows:

Hon.—Honorable	Capt.—Captain
Gov.—Governor	Lieut.—Lieutenant
Gen.—General	

It is not proper to use these abbreviations except in addressing an envelope; and it is better not to use them then.

There are abbreviations for certain other words in the list below.

R. R.—Railroad	Sr.—Senior
Co.—Company	Jr.—Junior
No.—Number	

Senior and *Junior* are attached to names, when father and son both have the same name. This is done so that there may be no doubt as to who is meant; as, Henry Blake, Sr. (father), and Henry Blake, Jr. (son).

22.

We *have seen* them.
I *haven't seen* her.
He is *at* home.

COMMON ERRORS CORRECTED

II

Dorothy went shopping for her mother. She bought several articles and asked the clerk to send them C. O. D. This means *cash on delivery.*

Dorothy's mother would be expected to pay for the goods when they were delivered. These are the articles that Dorothy ordered:

One yard of blue ribbon
One gallon of vinegar
One quart of molasses
One pound of coffee
One bushel of potatoes
One pint of cream

When the goods came, she found the items listed in this way:

1 yd. ribbon	$0.25
1 gal. vinegar	.50
1 qt. molasses	.60
1 lb. coffee	.45
1 bu. potatoes	1.50
1 pt. cream	.50

Notice that the period is used in writing abbreviations.

Write the abbreviation for each of the following words. Be sure that you begin an abbreviation with a capital letter if the word for which it stands begins with a capital.

your state
street
avenue
number
foot
your country
Pennsylvania
District of Columbia
Wednesday
United States
February

200. REPRODUCTION—A FABLE

Read the story below as quickly as you can. It should not take longer than two minutes.

Now close your book and write the story as you remember it.

When you have finished, open your book and compare your story with the one in the book.

Some of you may read your stories aloud. The class will point out any mistakes you have made.

Why the Bear's Tail is Short

In the winter the fox promised to teach Mother Bear to fish, so he led her to a hole in the ice, and told her to put her tail down into the water. "Keep it there for a long time," he said. "When you pull it out, it will be covered with fish."

As the bear believed all that the fox said, she sat a long time waiting for the fish. When at last she tried to pull her tail out of the water, she found that it was frozen fast.

She called to the fox to pull her out, but he laughed at her and ran away. Then she called to Father Bear, who pulled and pulled until at last he set her free.

But Mother Bear left a part of her tail in the ice.

201. OTHER FABLES

Does this story remind you of other stories you have read or heard?

Perhaps some of you know the *Just So Stories*.

Have you read any of the stories that are given on the next page?

How the Whale Got His Throat
How the Camel Got His Hump
The Cat That Walked by Himself
How the Leopard Got His Spots
The Butterfly That Stamped

You may have five minutes to think over some story that you can remember.

One of you may tell your story.

The rest of you may ask questions about the story.

The boy or girl who tells the story may answer the questions

Someone else may tell one of the *Just So Stories.*

Perhaps your teacher will read some of the following storybooks to you, or, you may be able to get them at the Public Library:

202. BOOKS TO READ

Prince Darling.....*Andrew Lang*
Ab, the Cave Man.....*William Lewis Nid*
The Book of Nature Myths.....*Florence Holbrook*
Merry Animal Tales.....*Madge Bigham*
Japanese Fairy Tales.....*T. P. Williston*
Fanciful Flower Tales.....*Madge Bigham*
Fairy Tales.....*H. C. Andersen*
Fairy Tales.....*The Brothers Grimm*
Folk Tales Every Child Should Know..*Hamilton Mabie*
Child's Garden of Verse.....*Robert Louis Stevenson*

Choose one of the books given above.

Come to class prepared to tell one of the stories you found in these books. If several of your classmates read the same story that you did, divide the story into parts and each of you tell one part.

Come to the front of the room and tell your story to your schoolmates.

Vote for the best story.

203. TELLING A FABLE

THE MILLER, HIS SON, AND THEIR DONKEY

A miller and his son were driving their donkey to a fair to sell him. They had not gone far on their way when they came upon a number of women gathered around a well.

"Look there!" cried one of the women; "did you ever see such stupid fellows? They trudge along on foot when they might ride."

On hearing this remark, the old man placed his son on the donkey's back, and walked along by its side. Presently they met a group of old men.

"There!" said one of the men; "this proves what I was saying. In these days, no respect is shown for old age. Get down, you young rascal, and let the old man rest his weary limbs."

Upon this the old man made his son dismount, while he himself got up on the donkey. Soon they met some women and children.

"You lazy old fellow!" cried several of them; "are you not ashamed to ride while that poor little lad walks?"

The good-natured miller at once took up his son

behind him. In a short time, they came in sight of the town.

"Pray, my friend," inquired a man, "is that donkey your own?"

"Yes," answered the old man.

"One would not have thought so from the way you load him," said the other. "You two are better able to carry the poor beast than he is to carry you."

So the miller and his son got off the donkey, tied his legs together, and hung him on a pole. Then taking the ends of the pole on their shoulders, they marched over a bridge that led to the town.

The funny sight drew crowds of people, who roared with laughter. The donkey, not liking the noise nor the strange things that were done to him, struggled to get free. At last, he broke the cords, fell into the river, and was drowned.

Then the old man, angry and ashamed, made the best of his way home again. By trying to please everybody he had pleased nobody and had lost his donkey in the bargain.

Tell the story. Try to make it interesting.

204. PLAYING THE STORY

The following questions may help you in preparing to play the story:

1. Where were the miller and his son going?
2. Who will be the donkey?
3. What will represent the road when you play the story in the schoolroom?

4. What different groups of people did the miller meet? Work out the rest of the story, making the miller answer each person who speaks to him.

Now choose boys and girls to take the parts and act the story. Do not forget that the donkey is one of the characters in the play. How are you going to have the donkey carried by the miller and his son?

It would be interesting to play this in pantomime—that means, without anyone speaking. Each one would have to act his part very well to make the audience know what he was acting.

Oral exercise. Give the reason for the use of the marks of punctuation used in the story, *Why the Bear's Tail Is Short*, on page 293.

205. WATCHING YOUR SPEECH

American boys and girls are often careless about their speech. Correct speech is a mark of refinement. We should therefore be particular to speak correctly and clearly.

I

Let us read these sentences carefully:

1. Do not burst my balloon.
2. Was the dog drowned?
3. There were two of them.

4. I am not sure that I can go.
5. Isn't that a pretty picture?
6. Do not touch that wire.
7. Aren't you going to the library?
8. The children have come back.
9. Smoke is coming out of the chimney.
10. Were you there with them?
11. I haven't an apron.
12. The bell has rung twice.
13. The bell rang at eleven o'clock.
14. I heard him say it.
15. Won't you give me a handkerchief?
16. What did you do with your arithmetic book?
17. Haven't you your umbrella with you?
18. Mother bought me a new apron.
19. Where are you going to sit?
20. Don't you want to sit by me?
21. He doesn't like vegetables.
22. What do you want me to do?
23. What are you going to do with it?
24. Where did you go yesterday?
25. May I have something to eat?
26. Did you get your letter?
27. Where is our geography lesson?
28. Who won the victory?
29. Didn't you hear what he said?

II

Tell which of the sentences in Exercise I are statements and which are questions. Try to remember what you have learned about the punctuation of such sentences.

206. A STORY TO FINISH

"Fire! Fire!" shouted the grocer, as he ran out of the store, leaving a track of molasses behind him. Down the street he flew ——.

I

PLANNING THE STORY

Think how you would finish the story.

Make a plan on paper before you begin.

Perhaps you will wish to make an outline of your story somewhat like this:

1. Sending in the alarm
2. The arrival of the fire engines
3. The struggle to put out the fire
4. The loss

II

TELLING AND WRITING THE STORY

One pupil may tell the first paragraph, another the second, and so on until the entire story is told.

After the story has been told several times, each pupil may write one paragraph of the story. Select a suitable title before you begin to write.

23.

I *did* it.
May I go?
Can you do this?
I *saw* her.

COMMON ERRORS CORRECTED

207. ONE—AND MORE THAN ONE

The *birds* came early this year. The *bluebirds* came first, then the *robins*, then the *wrens*. The *robins* built their *nests* in the *trees* in our garden. The *wrens* settled themselves in the *boxes* that the *boys* and *girls* had made for them. Soon there were *eggs* in all the *nests*. At last, one morning, the *children* were delighted to find five little *robins* in one of the *nests*. In a short time, there were baby *birds* in all the *nests*.

I

Find all the words in this story that mean more than one thing. What word, in each case, means *one* thing of the same kind?

Write the words in two columns on the blackboard. In the left-hand column place the word that means one thing; in the right-hand column, the word that means more than one. Perhaps your teacher will let you take turns in writing the words on the board. Thus:

One	*More than one*
bird	birds
bluebird	bluebirds

In the same way make lists of the names of other things, putting the word that means *one* in the left-hand column, and the word that means *more than one* in the right-hand column. You may make lists of things that you have seen:

1. on the street
2. in the park
3. on the farm
4. on the playground
5. at the zoo
6. in your kitchen
7. in any other room in your house
8. in your classroom
9. in the workshop
10. at church

208. CHOICE OF WORDS

The Children's Circus

The children who lived in the little red house down the road decided to play circus. They began to put up a tent and get things ready. *Soon* they decided that they needed more help, so they sent Jimmie to call in the children of the neighbor across the way. They came running over with a whoop of delight and carried armfuls of hay from the barn to make a circus-ring. *In the next place* the boys built a cage by planting four old broom-sticks in the ground in the form of a square and covering them with a big piece of netting which their mother gave them. *After that* Bob ruffled up his hair, crept into the cage, and roared. How the children laughed! *Next*, Betty had the boys put up a swing which they pretended was a trapeze, and Bob stretched a rope between two trees, two or three feet from the ground, for little Junior to hang by his hands

when he played "monkey." *In the end* they had as fine a circus as heart could wish and they played happily for an hour or more. *Finally*, they decided to invite the grown folks to come out to see the show. They carried out the long wooden bench from the shed and *soon* mother, Aunt Jennie, Hannah the cook, and Bill the hired man were seated upon it laughing heartily at the antics of the monkey, the lion, and the clown. *Afterwards*, when father came home from town, they crowded around him to tell him about their circus and what a fine time they had all had.

Did *you* ever have a make-believe circus like the children in the story? Did you tell someone about it afterward? Did you use the words "*and then*" a great many times?

Read the story of *The Children's Circus* once more. Notice the words and groups of words that are used in place of the words "*and then.*" How many did you find? Copy them carefully into your note-book. Use them when you write or tell stories. Some of the list, such as *in the end*, *finally*, and *afterwards*, will be helpful in making good closing sentences for your stories.

II

Here is a poem which you will enjoy. Notice what a nice choice of words the writer has made, and how the happenings in the story come one

after the other just in the order in which they happened. Try to tell *your* stories in that way.

The Fairies' Concert

In a fairy forest, known
To the fairy-folk alone,
Where the grasses meet and spread
Like a green roof overhead,
Where the dandelion-tree
Towers tall as tall can be,
And the ferns lift up their high
Fairy ladders to the sky,
For the elves to climb upon—
Here are merry goings-on.

From the forest, far and near,
All the fairy-folk are here,

* * * * * * *

All the little birds have come;
And the bumblebees that hum;
And the gnats that twang the lute;
And the frogs that play the flute;
And the kind of frog whose toots
Seem to come from out his boots;
And the great big green and yellow
Frog that plays upon the 'cello;
And the katydid, in green,
Who is oftener heard than seen;
With the little ladybird
Who is oftener seen than heard;
And the cricket, never still
With his lively legs and trill.

MIAMI PUBLIC SCHOOLS
DISTRICT NO. 23

Now the crawfish takes the stand
To conduct the fairy band.
First, there is a moment's pause,
Then the leader lifts his claws,
Waves his wand, and—one—two—three!
All at once, from gnat and bee,
Frog, and katydid, and bird,
Such a melody is heard
That the elves and fairies wee,
Clapping little hands with glee,
Make their mushroom seats to sway
In a very risky way.
And the creatures in delight
Play away with all their might,
Feeling very justly proud
That the elves applaud so loud.

Now the sun is getting low,
And the elves to bed must go
Ere the sleepy flowers close
In whose petals they repose;
For if they were late they might
Have to stay outside all night.
So the last good-byes are said,
Everyone goes home to bed;
And the creatures as they fly
Play a fairy lullaby,
Growing faint and fainter still,
Fainter and more faint, until
All is silent—and the shade
Creeps upon the fairy glade.

—*Oliver Herford*

St. Nicholas, Abridged

209. HOLDING A FAIRIES' CONCERT

Dramatization. It is great fun to hold a fairies' concert if each one tries very hard to act his part well. The whole class may take part. Your teacher will select someone to act as leader, and to take the part of the following characters:

Little birds
Gnats that sing, "Ting, tinnnnnng"
Frogs that play the flute
One frog to play the 'cello
A katydid
A ladybird
A cricket

When the director lifts his arm and says, "One, two, three," each character will do what that character does in the poem. The rest of the class will sit around on toadstools and be elves and fairies. Remember, a fairies' concert is soft and musical.

When the concert is over, leave the glade very softly, like fairies, and take your seats.

Oral exercise. Make a sentence about each of the following characters. Be ready to respond as soon as your name is called. Stand erect and speak distinctly:

dandelion	katydid	fern	ladybird
elves	cricket	forest	crawfish
frog	birds	gnat	bumblebee

210. TEST DRILL

1. When do we use exclamation marks?
2. When do we use quotation marks?
3. Name some words or groups of words that might be useful in composing a good *beginning* sentence for a story.
4. Name some words or groups of words that might be helpful in composing a good *closing* sentence for a story.
5. Name the two parts of every sentence.

211. LEARNING TO SPEAK CORRECTLY

1. George *bought* some candy when he was in town.
2. He *brought* it home to the children.
3. I *heard* Frank say that he didn't like it.
4. He *threw* his piece away.

As your teacher calls on you, several of you may read the sentences to the class. Now pronounce again the words *bought, brought, heard,* and *threw*. These are troublesome words. Sometimes boys and girls mispronounce them or use other incorrect words instead of them.

In playing the game that follows, one of you may ask the question. Another one of you may answer it. The pupil who asks the question may use the name of the boy or girl whom he addresses, instead of the name in the book. The pupil who answers must use the word *bought, brought, heard,* or *threw*.

I

BOUGHT

1. What did you buy at the store, Tom?
2. Where did you buy your new hat, Clara?
3. Did you buy your ball at Mason's, Fred?
4. What kind did you buy, Frank?
5. When did you buy your sled, Jack?

II

BROUGHT

1. What did you bring for lunch, Clara?
2. Did Jack bring his little brother with him, George?
3. What did mother bring home from market, Mary?
4. Did you bring all your books, Sam?
5. How many bats did you bring, Tom?

III

HEARD

1. Did you hear her sing, Frank?
2. Did you hear her sing, Dorothy?
3. How many songs have you heard her sing, Tom?
4. Did you hear what mother said, Jack?
5. What did you hear that boy say, Florence?

IV

THREW

1. To whom did you throw the ball, Sam?
2. Who threw it to you, Hal?
3. Where did you throw your hat, George?
4. Did you throw a stone at the bird, Joe?
5. What did you throw into the basket, Jean?

212. POEMS FOR STUDY

The three poems which follow were written by Henry Wadsworth Longfellow, who is known as the Children's Poet. The first one, *The Children's Hour*, tells about the fun Longfellow's three daughters had with their father every evening after he had finished his work. This time of day was called the Children's Hour. You will see that the poem is very well named. The poem shows the poet's love for children. He played with his children as if he were one of them. I know that you will enjoy studying the poem. Your teacher will read the poem to you while you listen very closely. She will tell you the story about the Mouse-Tower on the Rhine if you have not read the legend. If any one in the class has read the legend, that person may tell the story.

I

THE CHILDREN'S HOUR

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence:
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall!
By three doors left unguarded
They enter my castle wall!

They climb up into my turret
O'er the arms and back of my chair;
If I try to escape, they surround me;
They seem to be everywhere.

They almost devour me with kisses,
Their arms about me entwine,
Till I think of the Bishop of Bingen
In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
Because you have scaled the wall,
Such an old mustache as I am
Is not a match for you at all!

I have you fast in my fortress,
And will not let you depart,
But put you down into the dungeon
In the round-tower of my heart.

And there will I keep you forever,
Yes, forever and a day,
Till the wall shall crumble to ruin,
And molder in dust away!

—*Henry Wadsworth Longfellow*

Now let us study the poem together. What time of day was known as the Children's Hour?

What are the children planning in the chamber above the study?

What sounds are heard before the children can be seen?

Does Longfellow see the children before they enter his study? Read the stanza that tells us. What do you know about each little girl from that stanza?

Explain how they plan to surprise their father. To what is his study compared? To what are they compared? In what way is he likened to the Bishop of Bingen?

Your teacher will explain the meaning of *turret, banditti, fortress, dungeon.* Try to remember them. Be sure to pronounce *mustache* correctly.

What is the round tower in which he will imprison them?

Explain the meaning of the last stanza.

Now read the poem again. You will enjoy it more this time.

Learn your favorite stanzas.

II

The story of the life of Henry Wadsworth Longfellow is given on page 319.

This poem was written about a blacksmith who had a shop in Cambridge where Longfellow lived. Every day the poet passed this shop on his way to the classes he taught in Harvard University. Children used to stop and watch the blacksmith at his work. The poem tells what kind of man Longfellow thought the blacksmith was.

When the chestnut tree was cut down, the children of Cambridge bought it and had an arm-chair made from it and gave the chair to Longfellow on his seventy-second birthday. Longfellow gave each child a copy of the poem, *The Village Blacksmith.* He wrote a poem to the children called, *From My Arm-Chair.*

Listen closely while your teacher reads the poem about the blacksmith to you. Then let us study its meaning, so that we may enjoy the poem thoroughly.

THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
  His face is like the tan;
His brow is wet with honest sweat,
  He earns whate'er he can,
And looks the whole world in the face,
  For he owes not any man.

Week in, week out, from morn till night,
  You can hear his bellows blow;
You can hear him swing his heavy sledge,
  With measured beat and slow,
Like a sexton ringing the village bell,
  When the evening sun is low.

And children coming home from school
  Look in at the open door;
They love to see the flaming forge,
  And hear the bellows roar,
And watch the burning sparks that fly
  Like chaff from a threshing-floor.

He goes on Sunday to the church,
  And sits among his boys;
He hears the parson pray and preach,
  He hears his daughter's voice,
Singing in the village choir,
  And it makes his heart rejoice.

It sounds to him like her mother's voice,
  Singing in Paradise!
He needs must think of her once more,
  How in the grave she lies;
And with his hard, rough hand he wipes
  A tear out of his eyes.

Toiling, rejoicing, sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

—*Henry Wadsworth Longfellow*

Read the title of this poem. What does village mean? How many of you have ever seen a blacksmith shop? Where was it? Did you go inside? Would you like to visit a blacksmith shop? Perhaps your teacher can take you to visit one.

If you visit a blacksmith shop, you will want to look for certain things. Read the poem and make a list of the things mentioned. Do you know the meaning of *sinewy?* Look that word up in your dictionary. You may need to look up several words in your dictionary.

Written exercise. Champion was the name of a fine race horse. He usually won first place at the state fairs. A careless blacksmith put a crooked shoe on Champion the day before a race. Tell what happened. Tell your story as Champion would tell it, or tell it as his owner would tell it

What lesson has the poem for us?

Tell in your own words what kind of man you think the blacksmith is.

Now read the poem again.

Memorize your favorite stanza.

III

Every nation and every people has its fairy and folklore. The Indians of North America told stories of their hero, Hiawatha. Longfellow has made their hero live forever in the hearts of children through his poem, *Hiawatha*.

The word Hiawatha means "He makes rivers." In the history of the Iroquois there lived a reformer and statesman by the name of Hiawatha. The Indians believed him to be a messenger of the Great Spirit who should at some time deliver the nations from all evil.

It is the mythical character and not the real Hiawatha about whom Longfellow has written. He calls his poem a song and tells it in the following parts:

1. The Peace-Pipe
2. The Four Winds
3. Hiawatha's Childhood
4. His Manhood
5. His Fasting
6. His Friends
7. His Sailing
8. His Wooing
9. The Wedding-Feast
10. His Picture Writing
11. His Mourning for His Friends
12. The Famine and Death of Minnehaha
13. Hiawatha's Departure

Perhaps your teacher will read different parts of the poem to you. You will enjoy not only the story, but the rhythm of the poem. Perhaps you will want to play parts of the story. You might very easily dress in your Indian suits and imagine that you are really living in the land and time of Hiawatha.

The part of the poem which is given in this book is called *Hiawatha's Childhood.* Hiawatha's father was the West-Wind. His mother, Wenonah, died when Hiawatha was a tiny baby. He was brought up by his good grandmother, Nokomis. Nokomis taught him to love the birds, the animals, the flowers, in fact, all of Nature's creatures, and Hiawatha grew to think of all the animals as his brothers.

Hiawatha's Childhood

* * * * *

By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.

There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes.
Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, singing,
"Ewa-yea! my little owlet!
Who is this, that lights the wigwam?
With his great eyes lights the wigwam?
Ewa-yea! my little owlet!"

* * * * *

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."

Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers."

Then Iagoo, the great boaster,
He the marvellous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha;
From a branch of ash he made it.

From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin.
Then he said to Hiawatha:
"Go, my son, into the forest,
Where the red deer herd together,
Kill for us a famous roebuck,
Kill for us a deer with antlers!"
Forth into the forest straightway
All alone walked Hiawatha
Proudly, with his bow and arrows;
And the birds sang round him, o'er him,
"Do not shoot us, Hiawatha!"
Sang the robin, the Opechee,
Sang the bluebird, the Owaissa,
"Do not shoot us, Hiawatha!"
Up the oak-tree, close beside him,
Sprang the squirrel, Adjidaumo,
In and out among the branches,
Coughed and chattered from the oak-tree,
Laughed, and said between his laughing,
"Do not shoot me, Hiawatha!"
And the rabbit from his pathway
Leaped aside, and at a distance
Sat erect upon his haunches,
Half in fear and half in frolic,
Saying to the little hunter,
"Do not shoot me, Hiawatha!"
But he heeded not, nor heard them,
For his thoughts were with the red deer;
On their tracks his eyes were fastened,
Leading downward to the river,
To the ford across the river,
And as one in slumber walked he.

Hidden in the alder-bushes,
There he waited till the deer came,
Till he saw two antlers lifted,
Saw two eyes look from the thicket,
Saw two nostrils point to windward,
And a deer came down the pathway,
Flecked with leafy light and shadow.
And his heart within him fluttered,
Trembled like the leaves above him,
Like the birch-leaf palpitated,
As the deer came down the pathway.

Then, upon one knee uprising,
Hiawatha aimed an arrow;
Scarce a twig moved with his motion,
Scarce a leaf was stirred or rustled,
But the wary roebuck started,
Stamped with all his hoofs together,
Listened with one foot uplifted,
Leaped as if to meet the arrow;
Ah! the singing, fatal arrow,
Like a wasp it buzzed and stung him!

Dead he lay there in the forest,
By the ford across the river;
Beat his timid heart no longer,
But the heart of Hiawatha
Throbbed and shouted and exulted,
As he bore the red deer homeward,
And Iagoo and Nokomis
Hailed his coming with applauses.

From the red deer's hide Nokomis
Made a cloak for Hiawatha,
From the red deer's flesh Nokomis
Made a banquet to his honor.

All the village came and feasted,
All the guests praised Hiawatha,
Called him Strong-Heart, Soan-ge-taha!
Called him Loon-Heart, Mahn-go-tay-see!

—*Henry Wadsworth Longfellow*

213. THE STORY OF LONGFELLOW'S LIFE

When someone mentions Henry Wadsworth Longfellow you may think of a kindly faced man with bushy white hair and a white beard. That is the way you always see him in pictures. But he wasn't always a grown man, you know! Did you ever stop to wonder what he was like as a boy?

He was born in Portland, Maine, February 27, 1807—more than a century ago. We can picture him as he grew up, doing many of the things that boys do today in seaport towns. He was an obedient boy, unselfish, and willing to do anything asked of him.

Longfellow read every book he could get. When he was just a young boy he read *The Pilgrim's Progress, The Arabian Nights, Robinson Crusoe, Irving's Sketch Book,* poems by Pope, Milton, Goldsmith, and a history of Rome by Gibbon. How many of these books have you read? The books Longfellow read helped to make him a great man.

He began to go to school when he was only three. One day he brought home a card from the teacher

which said: "Master Henry Longfellow is one of the best boys we have in school. He spells and reads very well. He can also add and multiply numbers." Could you do all that when you were three? Longfellow continued to have a high record in school, right up to the time he graduated from Bowdoin College in 1824.

He died in Cambridge in 1882. All his life he had loved children, and the boys and girls who saw the erect, dignified, gentle-faced man on the streets of Cambridge loved him just as whole-heartedly.

It is Longfellow the poet whom you know. Grown-ups and children alike read and love his poems. He is one of our greatest poets.

214. HALLOWE'EN

Have you ever done what the boy in the picture on page 321 is doing? What time of year do you think it is? What is the lad doing? What is his name? How old do you think he is? What kind of boy do you think he is? At what is he looking so intently? What is he thinking as he makes the finishing strokes with his knife? What will he do with the jack-o'-lantern? Do you think he will make more than one? Plan a story telling what use he will make of the jack-o'-lanterns.

Have you ever scared any one with a jack-o'-lantern? Tell an experience that you have actually had at Hallowe'en.

215. REVIEWING A GAME

Make a new set of cards and play "Telling Fortunes" again. Turn to page 95 and read the directions.

24.

He *isn't* here.
The books *haven't come.*
It is *too* hard.
He is *at* school.

COMMON ERRORS CORRECTED

216. WORD STUDY

I

Make a list of twenty or more words that you would use if you were planning to tell a story about one of the following:

A Walk on the Beach
Helping Mother With the Dinner
The Day I Didn't Know My Lessons
My First Day at School
The Clever Tricks of My Pet
My First Fishing Trip
My First Party

II

Plan the story. Tell the story to your classmates. They will not care to listen unless you

make your story interesting. Your classmates will make a list of the words which you have used especially well.

217. A STORY TO FINISH

Frisk was a dear little dog. He belonged to Mistress Molly.

One morning Molly said, "Frisk, I am going to town. You must stay home and look after the house, for mother is going out."

Outline the story showing what Frisk did.

Tell the story as you have planned it.

Write one paragraph of your story.

218. THINGS TO TALK ABOUT

I

WORD FAMILIES

Did you ever think of words having *families?* Well, they have. People who belong to the same family do not all look exactly alike, but they are somewhat alike in appearance; they are all closely related, and each has his own work to do. This is just as true of words as it is of people. Look at this little word family: *busy, busier, busiest, busily, business.*

Mother is *busy* today, Aunt Mary is even *busier,* but father is the *busiest* of all. They are working *busily.* Mother and Aunt Mary are cooking and sewing. Father is attending to *business* in his store.

You will notice that the members of a word

family look somewhat alike, have something of the same meaning, and each has its own work to do in a sentence.

Oral exercise. Here are some other word families. See whether you can use them to fill the blanks in the sentences which follow:

happy	happier	happily	happiness	
easy	easier	easiest	easily	
heavy	heavier	heaviest	heaviness	heavily
break	broke	broken	breaking	
hide	hid	hidden	hiding	

1. The children with their dolls are —— in their play.
2. No —— boy than little Joe could be found.
3. The —— person in the family is Baby Nell.
4. When we are in Fourth Grade the arithmetic of Second Grade seems —— to us.
5. If we study and pay attention our work grows —— each day.
6. The bundle seemed to grow —— and —— as Tom climbed the hill.
7. When he reached the top, the —— of the bundle made him drop —— down upon a stone to rest.
8. We —— many pencil-points each day.
9. If we —— fewer we should not have to buy so many pencils.
10. The boys had —— the eggs in an old basket.
11. Which is ——, a handful of feathers or a handful of lead?
12. The whippoorwill acted as if it had a —— wing.
13. It is —— to fill these blanks.
14. It is not so —— to speak correctly.

II

BOOKS

Do all of you boys and girls get books from the school library? Do you read these books? What was the title of the latest book you read? What did it tell you about? Who wrote it?

219. THE BRIDGE OF HEALTH

You have often heard the saying, "Health is of more importance than wealth." I am sure that all thinking boys and girls believe this statement. You realize that you are better fitted for work of any kind if you have your health. You also know that, even though one may have wealth, he cannot be truly happy unless he has health.

How would you like to play the game of bridge-builders? Now the bridge which we are going to build is the Bridge of Health. The duty of that bridge will be to carry us safely to the Land of Happiness, which we can reach by means of the Bridge of Health. So that this bridge may be very strong and secure, we must lay our piers deep and firm. We do not wish the frost and snow of winter, the floods of spring, the thunder-storms of summer, or the winds of autumn to carry our safety bridge away. In other words, all the unfavorable weather conditions mean all those powers which are at work trying to wreck our Health Bridge. What may some of these piers be which form the sure foundation of the

Bridge of Health? They are those health habits which we form when we are very young boys and girls. Here are some of them: Cleanliness, proper exercise, good food, fresh air, the right amount of sleep, correct posture, pure water, clean play, right thinking, proper clothing, annual medical examination, regular habits.

There must be many piers in this bridge, for the bridge to Happiness is a long one. We shall have to work hard and long to build strong piers for this bridge. We shall have to pull down some piers, bad habits, and put in their places, good habits.

HEALTH GAME

We shall now begin to play the game. We shall first decide upon the pier that we wish to build. Then we shall try to find out what materials must be put in the structure so that that particular pier may weather all sorts of storms.

Pier I. Personal Cleanliness

Materials:

Clean hands and face
Clean body
Clean hair
Clean nails
Clean clothing

Process of building—baths, kind, when.

Pier II. Good Food
Materials:
Cereals
Milk
Vegetables, etc.
Process of building—when to eat, how to eat

Pier III. Proper Exercise
Materials:
Games
Setting-up drills
Supervised play
Process of building—when to exercise, how to exercise, how much to exercise

Each pupil may select one pier in this Bridge of Health and tell what materials should be put in the structure and how the process of building must be carried on. The plan given above may be followed or some other plan which is equally good may be substituted. Each pupil should be allowed to tell how he would construct the pier which he chooses.

OTHER HEALTH GAMES

Perhaps you have acted plays in which the fairy, Health, has visited your school. Who might be the fairy's helpers?

Perhaps you are able to make rimes about health habits that you have learned.

Try to form a rime using two letters from the alphabet, thus:

A stands for apple, red, juicy, and round,
B stands for bread; from wheat it is ground.
C stands for children, strong, happy, not rude,
D stands for dainties, not very good food.

Here are some happy children. They are playing out of doors at recess time. Do you think they like to play? Notice how they are playing. Each child has something that he is expected to do and knows how to do. You do not see any child sitting on the side lines. When they come in from recess their blood will be tingling from head to toe, and they will have breathed much fresh air which helps good red

blood to fight disease germs. They have also strengthened their muscles through right play.

Tell what games you play at recess time at your school. You surely do not sit in the close classroom each recess period and study.

Tell what effect the right kind of play has upon the growing boy or girl.

Here is another form of exercise and play. Do you know what setting-up drills are? Tell what benefit you gain from setting-up drills regularly and properly performed. Have you ever given the commands for your class? Choose one setting-up drill and show how it should be given.

What do you mean by good posture? Take correct standing position before your class and explain, as you do so, what should be the position of head, back, arms, legs, and feet for correct pos-

ture. What benefits does one gain from good posture at all times?

These girls are certainly enjoying the exercise. They are dancing the Sunbeam Polka. Have you ever thought of the value to be gained from rhythmic exercises? How do exercises of this kind help a boy or a girl to be graceful? In what other ways are they of value?

Tell the class about one of the rhythmic exercises which you particularly enjoy.

220. A TALK ABOUT HEALTH

What is health? Is it worth striving for? When we are well, we do not think about it. It is when we are ill that we realize what health means. Health is the most valuable possession in the world.

Usually when any one possesses an article of great value, he takes great care of it. Many

people, especially children, are careless in regard to their health. To be well and strong one must form certain health-making habits.

Among these habits are: cleanliness, good food, proper exercise, fresh air, proper amount of sleep, pure water, right thinking.

Theodore Roosevelt was a sickly boy. He made up his mind to overcome his weakness. After many years of hard work, regular exercise, correct living he became well and strong.

You are taught in school what these health-forming habits are, but it is your duty, as a good American, to cultivate them.

SELECTIONS FOR STUDY AND MEMORIZING

(Selections not found here have been used in the lessons in this book)

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The Wonderful World

William Brighty Rands was born in London. He wrote poems on many subjects, but chiefly on nature and childhood. What does the poet mean by "friendly Earth"? In what way does the poem say that you are greater than the Earth?

Great, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast,
World, you are beautifully dressed.

The wonderful air is over me,
And the wonderful wind is shaking the tree—
It walks on the water, and whirls the mills,
And talks to itself on the tops of the hills.

You friendly Earth, how far do you go,
With the wheat fields that nod and the rivers that flow,
With cities and gardens, and cliffs and isles,
And people upon you for thousands of miles?

Ah! you are so great, and I am so small,
I tremble to think of you, World, at all;
And yet, when I said my prayers today,
A whisper inside me seemed to say,
"You are more than the Earth, though you are such a dot:
You can love and think, and the Earth cannot!"

—*William Brighty Rands*

Marjorie's Almanac

Thomas Bailey Aldrich was an American poet. Can you tell why he named this poem Marjorie's Almanac? Notice how the subject of each stanza is one of the seasons. Name the season that the author talks about in the first stanza; the second; the third; the fourth.

Robins in the tree-top,
  Blossoms in the grass,
Green things a-growing
  Everywhere you pass;
Sudden little breezes,
  Showers of silver dew,
Black bough and bent twig
  Budding out anew;
Pine-tree and willow-tree,
  Fringèd elm, and larch—
Don't you think that May-time's
  Pleasanter than March?

Apples in the orchard
  Mellowing one by one;
Strawberries upturning
  Soft cheeks to the sun;
Roses faint with sweetness,
  Lilies fair of face,
Drowsy scents and murmurs
  Haunting every place;
Lengths of golden sunshine,
  Moonlight bright as day—
Don't you think that summer's
  Pleasanter than May?

Roger in the corn-patch
  Whistling negro songs;
Pussy by the hearth-side
  Romping with the tongs;

Chestnuts in the ashes
Bursting through the rind;
Red leaf and gold leaf
Rustling down the wind;
Mother "doin' peaches"
All the afternoon—
Don't you think that autumn's
Pleasanter than June?

Little fairy snow-flakes
Dancing in the flue;
Old Mr. Santa Claus,
What is keeping you?
Twilight and firelight
Shadows come and go;
Merry chime of sleigh-bells
Tinkling through the snow;
Mother knitting stockings
(Pussy's got the ball)—
Don't you think that winter's
Pleasanter than all?

—*Thomas Bailey Aldrich*

The Tree

The author of this delightful poem was born in Norway in 1832, and died in 1910.

The Tree's early leaf-buds were bursting their brown.
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung.
"Shall I take them away?" said the Wind as he swung
"No; leave them alone
Till the berries have grown,"
Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer blow.
Said the girl, "May I gather thy berries or no?"
"Yes, all thou canst see;
Take them; all are for thee,"
Said the Tree, while he bent down his laden boughs low.

—*Björnstjerne Björnson*

Dandelion

Kate Louise Brown was born in Boston. She wrote many delightful poems of nature for children. Find the meaning of *substantial*, *plunder*, *resemble*.

I saw him peeping from my lawn,
A tiny spot of yellow,
His face was one substantial smile,
The jolly little fellow.

I think he wore a doublet green,
His golden skirt tucked under;
He carried, too, a sword so sharp
That I could only wonder.

"Are you a soldier, little man,
You, with your face so sunny?"
The fellow answered not a word,
I thought it very funny.

I left him there to guard my lawn
From robins bent on plunder—
The soldier lad with yellow skirt,
His doublet green tucked under.

The days passed on—one afternoon,
As I was out a-walking,
Whom should I meet upon the lawn
But soldier-lad a-stalking.

His head, alas! was white as snow,
And it was all a-tremble.
Ah! scarce did this old veteran
My bonny lad resemble.

I bent to speak with pitying word,
Alas for good intention!
His snowy locks blew quite away;
The rest—we will not mention.

—*Kate Louise Brown*

From "The Plant Baby and Its Friends"—published by Silver, Burdett & Company.

Don't Give Up

Phœbe Cary wrote poems for boys and girls. Most of her poems tell you how you may become better boys and girls. This poem teaches you never to stop trying to do anything well.

If you have tried and have not won,
Never stop for crying;
All that's great and good is done
Just by patient trying.

Though young birds, in flying, fall,
Still their wings grow stronger;
And the next time they can keep
Up a little longer.

Though the sturdy oak has known
Many a blast that bowed her,
She has risen again, and grown
Loftier and prouder.

If by easy work you beat,
Who the more will prize you?
Gaining victory from defeat,
That's the test that tries you!

—*Phœbe Cary*

November

Alice Cary was the sister of Phœbe Cary, who wrote the poem, "Don't Give Up." This poem says that the roots of beautiful flowers are not killed by the cold of winter, but are only waiting for the return of spring, when they will burst forth with new leaves and buds.

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling;
But let me tell you, my child,

Though day by day, as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will keep alive in the snow;

And when the winter is over,
The boughs will get new leaves,
The quail come back to the clover,
And the swallow back to the eaves;

The robin will wear on his bosom
A vest that is bright and new,
And the loveliest wayside blossom
Will shine with the sun and dew.

The leaves today are whirling,
The brooks are all dry and dumb,
But let me tell you, my darling,
The spring will be sure to come.

There must be rough, cold weather,
And winds and rains so wild;
Not all good things together
Come to us here, my child.

So, when some dear joy loses
Its beauteous summer glow,
Think how the roots of the roses
Are kept alive in the snow.

—*Alice Cary*

Sweet and Low

Alfred Tennyson was an English poet. He wrote many poems, some of which you will read in later years. This is a lullaby poem. Read it silently; then read it aloud. See if you can read it softly and slowly so that your classmates will know that you are reading a cradle song to them.

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;

Father will come to his babe in the
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

—*Alfred, Lord Tennyson*

The Snowdrop

Many, many welcomes
February fair-maid,
Ever as of old time,
Solitary frostling,
Coming in the cold time,
Prophet of the gay time,
Prophet of the May time,
Prophet of the roses,
Many, many welcomes
February fair-maid!

—*Alfred, Lord Tennyson*

Jack Frost

This poem by Hannah Flagg Gould, an American poet, tells some of the antics of Jack Frost—how he quietly steals over everything and leaves his marks; sometimes just a thin powder; sometimes crystal icicles on trees and shrubs; and at other times the beautiful pictures which one may see on the windows on cold, winter morning. What does the last verse tell us that he did in the cupboard? Find the meaning of *crest, bevies, sheen, coat of mail, spear.*

The Frost looked forth one still, clear night,
And whispered, "Now I shall be out of sight;
So, through the valley, and over the height,
In silence I'll take my way.
I will not go on like that blustering train,
The wind and the snow, the hail and the rain,
That make so much bustle and noise in vain,
But I'll be as busy as they!"

So he flew to the mountain and powdered its crest;
He lit on the trees, and their boughs he dressed
In diamond beads; and over the breast
  Of the quivering lake he spread
A coat of mail, that it need not fear
The downward point of many a spear
That he hung on its margin, far and near,
  Where a rock could rear its head.

He went to the windows of those who slept,
And over each pane like a fairy crept;
Wherever he breathed, wherever he stepped,
  By the light of the morn were seen
Most beautiful things; there were flowers and trees;
There were bevies of birds and swarms of bees;
There were cities with temples and towers; and these
  All pictured in silver sheen!

But he did one thing that was hardly fair—
He peeped in the cupboard, and finding there
That all had forgotten for him to prepare,
  "Now, just to set them a-thinking,
I'll bite this basket of fruit," said he,
"This costly pitcher I'll burst in three;
And the glass of water they've left for me
  Shall 'tchick' to tell them I'm drinking!"

—*Hannah Flagg Gould*

The Duel

Eugene Field was born in St. Louis, September 2, 1850. When he was six years of age, his mother died and he went to live with a cousin in New England, where he spent his childhood and youth. Like most boys, he was full of fun and had many pet animals. When he grew up, he was very fond of children and took a keen delight in playing with them, and reading fairy tales to them. Field went to college and then took

up newspaper work in the West. He wrote many delightful poems for children and for those who love children. He was a wonderfully kind and gentle man. It is said of him that he never did a mean thing in his life.

The gingham dog and the calico cat
Side by side on the table sat;
'Twas half past twelve, and (what do you think!)
Nor one nor t'other had slept a wink!
The old Dutch clock and the Chinese plate
Appeared to know as sure as fate
There was going to be a terrible spat.
(*I wasn't there; I simply state*
What was told to me by the Chinese plate!)

The gingham dog went, "Bow-wow-wow!"
And the calico cat replied, "Mee-ow!"
The air was littered, an hour or so,
With bits of gingham and calico,
While the old Dutch clock in the chimney-place
Up with its hands before its face,
For it always dreaded a family row!
(*Now mind; I'm only telling you*
What the old Dutch clock declares is true!)

The Chinese plate looked very blue,
And wailed, "Oh, dear! what shall we do!"
But the gingham dog and the calico cat
Wallowed this way and tumbled that,
Employing every tooth and claw
In the awfullest way you ever saw—
And, oh! how the gingham and calico flew!
(*Don't fancy I exaggerate—*
I got my news from the Chinese plate!)

Next morning, where the two had sat
They found no trace of dog or cat;
And some folks think unto this day
That burglars stole that pair away!
But the truth about the cat and pup
Is this: they ate each other up!
Now what do you really think of that!
(*The old Dutch clock it told me so,*
And that is how I came to know.)

—*Eugene Field*

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Wynken, Blynken, and Nod

Dutch Lullaby

What does Eugene Field tell us the *herring fish* were? What were *Wynken* and *Blynken?* What was *Nod?* What was the *wooden shoe?* Ask your teacher the meaning of *lullaby.*

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring fish
That live in this beautiful sea;
Nets of silver and gold have we!"
Said Wynken,
Blynken,
And Nod.

The old moon laughed and sang a song,
As they rocked in the wooden shoe;
And the wind that sped them all night long
Ruffled the waves of dew.

The little stars were the herring fish
That lived in that beautiful sea—
"Now cast your nets wherever you wish—
Never afeard are we!"
So cried the stars to the fishermen three,
Wynken,
Blynken,
And Nod.

All night long their nets they threw
To the stars in the twinkling foam—
Then down from the skies came the wooden shoe,
Bringing the fishermen home:
'Twas all so pretty a sail, it seemed
As if it could not be;
And some folk thought 'twas a dream they'd dreamed
Of sailing that beautiful sea;
But I shall name you the fishermen three:
Wynken,
Blynken,
And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed;
So shut your eyes while Mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea
Where the old shoe rocked the fishermen three:
Wynken,
Blynken,
And Nod.

—*Eugene Field*

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Little Boy Blue

What is a *lullaby?* Eugene Field wrote many beautiful lullabies. Tell the meaning of *sturdy, stanch, moulds.*

The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is red with rust,
And the musket moulds in his hands.

Time was when the little toy dog was new,
And the soldier was passing fair;
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now, don't you go till I come," he said,
"And don't you make any noise!"
So, toddling off to his trundle-bed,
He dreamt of the pretty toys;

And, as he was dreaming, an angel song
Awakened our Little Boy Blue—
Oh! the years are many, the years are long,
But the little toy friends are true!

Aye, faithful to Little Boy Blue they stand,
Each in the same old place—
Awaiting the touch of a little hand,
The smile of a little face;

And they wonder, as waiting the long years through
In the dust of that little chair,
What has become of our Little Boy Blue,
Since he kissed them and put them there.

—*Eugene Field*

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The Land of Story-Books

Tell your classmates what Stevenson calls the "Land of Story-books." Did you ever try to play that you were some person about whom you had read in a story book? Tell the class what you did. What sort of person do the second, third, and fourth stanzas describe? Tell the story of the life of Robert Louis Stevenson as you learned it in lesson 94, page 128.

At evening when the lamp is lit,
Around the fire my parents sit;
They sit at home and talk and sing,
And do not play at anything.

Now, with my little gun, I crawl
All in the dark along the wall,
And follow round the forest track
Away behind the sofa back.

There, in the night, where none can spy,
All in my hunter's camp I lie,
And play at books that I have read
Till it is time to go to bed.

These are the hills, these are the woods,
These are my starry solitudes;
And there the river by whose brink
The roaring lions come to drink.

I see the others far away
As if in firelit camp they lay,
And I, like to an Indian scout,
Around their party prowled about.

So, when my nurse comes in for me,
Home I return across the sea,
And go to bed with backward looks
At my dear land of Story-books.

—*Robert Louis Stevenson*

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My Bed Is a Boat

Give the meaning of *embark, girds, prudent, pier.*

My bed is like a little boat;
Nurse helps me in when I embark;
She girds me in my sailor's coat
And starts me in the dark.

At night, I go on board and say
Good night to all my friends on shore;
I shut my eyes and sail away
And see and hear no more.

And sometimes things to bed I take,
As prudent sailors have to do;
Perhaps a slice of wedding-cake,
Perhaps a toy or two.

All night across the dark we steer;
But when the day returns at last,
Safe in my room, beside the pier,
I find my vessel fast.

—*Robert Louis Stevenson*

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Only One Mother

George Cooper was born in New York in 1840. Although he is a lawyer, he has had time to write poetry for boys and girls, besides several books for older people. This charming little poem tells us that we may enjoy hundreds of things that help make life sweet and happy, but the one big gift that is given to each boy and girl is the devoted love of Mother.

Hundreds of stars in the pretty sky;
Hundreds of shells on the shore together;
Hundreds of birds that go singing by;
Hundreds of bees in the sunny weather.

Hundreds of dewdrops to greet the dawn;
Hundreds of lambs in the purple clover;
Hundreds of butterflies on the lawn;
But only one mother the wide world over.

—*George Cooper*

The Brown Thrush

Lucy Larcom was an American poet. When a girl, she worked in a factory and began to write poems which were printed in the town newspaper. Later in life, Miss Larcom was the editor of a magazine for boys and girls. She wrote many books, among them four or five books of poems. Read how merrily she tells us about the brown thrush who sings his happy song to you and to me. The poem, "The Rivulet," was also written by Miss Larcom. It tells us the song that rivulet sings as it flows on through the meadows and hills.

There's a merry brown thrush sitting up in the tree,
"He's singing to me! He's singing to me!"
And what does he say, little girl, little boy?
"Oh, the world's running over with joy!
Don't you hear? don't you see?
Hush! Look! In my tree
I'm as happy as happy can be!"

And the brown thrush keeps singing, "A nest do you see
And five eggs, hid by me in the juniper-tree?
Don't meddle! don't touch! little girl, little boy,
Or the world will lose some of its joy!
Now I'm glad! now I'm free!
And I always shall be,
If you never bring sorrow to me."

So the merry brown thrush sings away in the tree,
To you and to me, to you and to me;
And he sings all the day, little girl, little boy,
"Oh, the world's running over with joy!
But long it won't be,
Don't you know? don't you see?
Unless we are as good as can be!"—*Lucy Larcom*

The Rivulet

What is a *rivulet?* Have you ever heard a rivulet sing? What kind of tune does it sing?

Tell the meaning of *echo, ravine, perfume.* What does the third verse of the second stanza mean to you? Ask your teacher to explain the meaning to you.

Run, little rivulet, run!
Summer is fairly begun.
Bear to the meadow the hymn of the pines,
And the echo that rings where the waterfall shines;
Run, little rivulet, run!

Run, little rivulet, run!
Sing to the fields of the sun,
That wavers in emerald, shimmers in gold,
Where you glide from your rocky ravine, crystal-cold;
Run, little rivulet, run!

Run, little rivulet, run!
Sing of the flowers, every one:
Of the delicate harebell and violet blue;
Of the red mountain rosebud, all dripping with dew;
Run, little rivulet, run!

Run, little rivulet, run!
Carry the perfume you won
From the lily, that woke when the morning was gray,
To the white waiting moonbeam adrift on the bay;
Run, little rivulet, run!

Run, little rivulet, run!
Stay not till summer is done!
Carry the city the mountain-birds' glee;
Carry the joy of the hills to the sea;
Run, little rivulet, run!

—*Lucy Larcom*

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The Raggedy Man

James Whitcomb Riley was born in Greenfield, Indiana, in 1849. He lived at a time that was full of interest, for the Civil War began when he was twelve years of age. Riley began to write riming verses at an early age. His fame as a poet was made while he was a young man When he died, July 22, 1916, Riley was the most popular poet in this country. He wrote simple, sweet melodies of childhood, that described the things he saw and knew, on a wide variety of subjects, from the Clover and the Cherry Tree to the June Bug and the Hop-toad.

O the Raggedy Man! He works fer Pa;
An' he's the goodest man ever you saw!
He comes to our house every day,
An' waters the horses, an' feeds 'em hay;
An' he opens the shed—an' we all ist laugh
When he drives out our little old wobble-ly calf;
An' nen—ef our hired girl says he can—
He milks the cow fer 'Lizabuth Ann.—
Ain't he a' awful good Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

Why, the Raggedy Man—he's ist so good
He splits the kindlin' an' chops the wood;
An' nen he spades in our garden, too,
An' does most things 'at boys can't do.—
He clumbed clean up in our big tree
An' shooked a' apple down fer me—
An' nother'n', too, fer 'Lizabuth Ann—
An' nother'n', too, fer the Raggedy Man.—
Ain't he a' awful kind Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

An' the Raggedy Man, he knows most rhymes
An' tells 'em, ef I be good, sometimes:
Knows 'bout Giunts, an' Griffuns, an' Elves,
An' the Squidgicum-Squees 'at swallers therselves!

An', wite by the pump in our pasture-lot,
He showed me the hole 'at the Wunks is got,
'At lives 'way deep in the ground, an' can
Turn into me, er 'Lizabuth Ann!
Er Ma, er Pa, er the Raggedy Man!
Ain't he a funny old Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

The Raggedy Man—one time when he
Was makin' a little bow-n'-orry fer me,
Says, "When *you're* big like your Pa is,
Air you go' to keep a fine store like his—
An' be a rich merchunt—an' wear fine clothes?—
Er what *air* you go' to be, goodness knows?"
An' nen he laughed at 'Lizabuth Ann,
An' I says "'M go' to be a Raggedy Man!—
I'm ist go' to be a nice Raggedy Man!"
Raggedy! Raggedy! Raggedy Man!

—*James Whitcomb Riley*

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No Boy Knows

See if you can tell all the things that this poem says a boy may know. In the morning have you ever tried to remember when you went to sleep the night before?

There are many things that boys may know—
Why this and that are thus and so,—
Who made the world in the dark and lit
The great sun up to lighten it:
Boys know new things every day—
When they study, or when they play,—
When they idle, or sow and reap—
But no boy knows when he goes to sleep.

Boys who listen—or should, at least,—
May know that the round old world rolls East;—
And know that the ice and the snow and the rain—
Ever repeating their parts again—
Are all just water the sunbeams first
Sip from the earth in their endless thirst,
And pour again till the low streams leap.—
But no boy knows when he goes to sleep.

A boy may know what a long, glad while
It has been to him since the dawn's first smile,
When forth he fared in the realm divine
Of brook-laced woodland and spun-sunshine;—
He may know each call of his truant mates,
And the paths they went,—and the pasture-gates
Of the 'cross-lots home through the dusk so deep.—
But no boy knows when he goes to sleep.

O I have followed me, o'er and o'er,
From the flagrant drowse on the parlor-floor,
To the pleading voice of the mother when
I even doubted I heard it then—
To the sense of a kiss, and a moonlit room,
And dewy odors of locust-bloom—
A sweet white cot—and a cricket's cheep.—
But no boy knows when he goes to sleep.

—*James Whitcomb Riley*

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The Star-Spangled Banner

The author of this poem was born in Maryland August 9, 1780, died in Baltimore January 11, 1843. Key was an American poet; the most famous of his works is this poem, our national song. He wrote this poem on seeing the American flag still flying after the bombarding of Fort McHenry, near Baltimore, September 13, 1814.

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On that shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines in the stream.
'Tis the star-spangled banner! O long may it wave
O'er the land of the free and the home of the brave!

O thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation!
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the Power that hath made and preserved us a nation!

Then conquer we must, when our cause it is just,
And this be our motto—"In God is our trust!"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

—*Francis Scott Key*

September

Helen Hunt Jackson was born at Amherst, Massachusetts, in 1831. She loved to roam the fields and woods and gather flowers and listen to the birds. When Helen became a woman she wrote books and poems for children, and several for older people.

This poem tells you what she saw on one of her rambles in the fields. Be sure that you know the meaning of *gentian's bluest fringes, sedges flaunt, thrills.* Give the meaning of *dewy lanes, tokens.* Name the flowers that are mentioned in the poem.

The goldenrod is yellow,
The corn is turning brown,
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusty pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest
In every meadow nook;
And asters by the brookside
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odors rise;
At noon the roads all flutter
With yellow butterflies.

By all these lovely tokens
September days are here,
With summer's best of weather
And autumn's best of cheer

But none of all this beauty
Which floods the earth and air
Is unto me the secret
Which makes September fair.

'Tis a thing which I remember;
To name it thrills me yet;
One day of one September
I never can forget.

—*Helen Hunt Jackson*

October's Bright Blue Weather

This poem names many things that Helen Hunt Jackson does not mention in the poem "September," page 358. What are they? What is everything in nature doing? Would you know the time of year the poem represents if the poem did not tell you?

O, suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumblebee makes haste,
Belated, thriftless, vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight,
To save them from the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles, like jewels shining,
And redder still, on old stone walls,
Are leaves of woodbine twining;

When all the lovely wayside things
  Their white-winged seeds are sowing,
And in the fields still green and fair,
  Late aftermaths are growing;

When springs run low, and on the brooks,
  In idle golden freighting,
Bright leaves sink noiseless in the hush
  Of woods, and winter waiting.

O, sun and skies and flowers of June,
  Count all your boasts together,
Love loveth best of all the year
  October's bright blue weather.

—*Helen Hunt Jackson*

How the Leaves Came Down

Susan Coolidge, born in 1845, died in 1905, was an American writer. She wrote many books of girls' stories. Her right name was Sarah Woolsey, the name Susan Coolidge being her pen name.

I'll tell you how the leaves came down.
  The great Tree to his children said:
"You're getting sleepy, Yellow and Brown,
  Yes, very sleepy, little Red.
  It is quite time to go to bed."

"Ah!" begged each silly, pouting leaf,
  "Let us a little longer stay;
Dear Father Tree, behold our grief!
  'Tis such a very pleasant day,
  We do not want to go away."

So, just for one more merry day
To the great Tree the leaflets clung,
Frolicked and danced, and had their way.
Upon the autumn breezes swung,
Whispering all their sports among—

"Perhaps the great Tree will forget,
And let us stay until the spring,
If we all beg, and coax, and fret."
But the great Tree did no such thing;
He smiled to hear them whispering.

"Come, children, all to bed," he cried;
And ere the leaves could urge their prayer,
He shook his head, and far and wide,
Fluttering and rustling everywhere,
Down sped the leaflets through the air.

I saw them; on the ground they lay,
Golden and red, a huddled swarm,
Waiting till one from far away,
White bedclothes heaped upon her arm,
Should come to wrap them safe and warm.

The great bare Tree looked down and smiled.
"Goodnight, dear little leaves," he said.
And from below each sleepy child
Replied, "Goodnight," and murmured,
"It is so nice to go to bed!"

—*Susan Coolidge*

Fairy Folk

William Allingham was born in Ireland in 1829. He wrote poems for boys and girls, many of them about fairies and birds. Who are the little men whom the poet names in the first stanza? What do the last two verses of the first stanza mean to you? Tell the story in the second stanza.

Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

Down along the rocky shore
  Some make their home,
They live on crispy pancakes
  Of yellow tide-foam;
Some in the reeds
  Of the black mountain-lake,
With frogs for their watch-dogs,
  All nights awake.

High on the hilltop
  The old King sits;
He is now so old and gray
  He's nigh lost his wits.
With a bridge of white mist
  Columbkill he crosses,
On his stately journeys
  From Slieveleague to Rosses;
Or going up with music
  On cold starry nights,
To sup with the Queen
  Of the gay Northern Lights.

They stole little Bridget
  For seven years long;
When she came down again
  Her friends were all gone.
They took her lightly back,
  Between the night and morrow,
They thought that she was fast asleep,
  But she was dead with sorrow.
They have kept her ever since
  Deep within the lakes,
On a bed of flag-leaves,
  Watching till she wakes.

By the craggy hillside,
  Through the mosses bare,
They have planted thorn-trees
  For pleasure here and there.
Is any man so daring
  As dig them up in spite,
He shall find their sharpest thorns
  In his bed at night.

Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

—*William Allingham*

The Wind and the Moon

Have you ever looked at the sky at night when the wind did the things that this poem tells us? How did the wind blow out the moon? What happened after the wind lay down? Why could not the moon hear the wind?

This poem was written by a Scottish poet who was born in 1824, and died, 1905.

Said the Wind to the Moon, "I will blow you out!
You stare
In the air
As if crying 'Beware,'
Always looking what I am about.
I hate to be watched; I will blow you out!"

The Wind blew hard, and out went the Moon.
So, deep
On a heap
Of clouds, to sleep,
Down lay the Wind, and slumbered soon,
Muttering low, "I've done for that Moon!"

He turned in his bed: she was there again!
On high
In the sky,
With her one ghost eye
The Moon shone white and alive and plain.
Said the Wind, "I will blow you out again!"

The Wind blew hard, and the Moon grew slim.
"With my sledge
And my wedge
I have knocked off her edge!
I will blow," said the Wind, "right fierce and grim,
And the creature will soon be slimmer than slim!"

He blew and he blew, and she thinned to a thread.
"One puff
More's enough
To blow her to snuff!
One good puff more where the last was bred,
And glimmer, glimmer, glum will go that thread!"

He blew a great blast, and the thread was gone.
In the air
Nowhere
Was a moonbeam bare;
Larger and nearer the shy stars shone—
Sure and certain the Moon was gone!

The Wind he took to his revels once more;
On down
And in town,
A merry-mad clown,
He leaped and hallooed and whistle and roar—
When there was that glimmering thread once more!

He flew in a rage—he danced and blew;
But in vain
Was the pain
Of his bursting brain,
For still the Moon-scrap the broader grew
The more that he swelled his big cheeks and blew.

Slowly she grew—till she filled the night,
And shone
On her throne
In the sky alone,
A matchless, wonderful, silvery light,
Radiant and lovely, the queen of the night.

Said the Wind, "What a marvel of power am I!
With my breath,
In good faith,
I blew her to death!—
First blew her away right out of the sky,
Then blew her in: what a strength am I!"

But the Moon she knew naught of the silly affair;
For, high
In the sky,
With her one white eye,
Motionless, miles above the air,
She never had heard the great Wind blare.

—*George Macdonald*

Giving Thanks

Nobody knows who wrote this poem, but we are all grateful to the author, who has named so many things for which everyone should be thankful. Can you name other blessings that you are thankful for?

For the hay and the corn and wheat that is reaped,
For the labor well done, and the barns that are heaped,
For the sun and the dew and the sweet honey-comb,
For the rose and the song, and the harvest brought home—
Thanksgiving! Thanksgiving!

For the trade and the skill and the wealth in our land,
For the cunning and strength of the working-man's hand,
For the good that our artists and poets have taught,
For the friendship that hope and affection have brought—
Thanksgiving! Thanksgiving!

For the homes that with purest affection are blest,
For the season of plenty and well-deserved rest,
For our country extending from sea to sea,
The land that is known as the "Land of the Free"—
Thanksgiving! Thanksgiving!

—*Anonymous*

Book Houses

Annie Fellows Johnston was born in Evansville, Indiana, in 1863. She is known, not only for her poetry, but for many delightful books that she has written for boys and girls.

I always think the cover of
A book is like a door
Which opens into someone's house
Where I've not been before.

A pirate or a fairy queen
May lift the latch for me;
I always wonder, when I knock,
What welcome there will be.

And when I find a house that's dull
I do not often stay,
But when I find one full of friends
I'm apt to spend the day.

I never know what sort of folks
Will be within, you see,
And that's why reading always is
So int'resting to me.

—*Annie Fellows Johnston*

Nikolina

Celia Thaxter lived with her father, the keeper of the lighthouse on the Isles of Shoals. She wrote delightful poems which children enjoy. This poem tells about a beautiful little Norwegian girl and her love for flowers. Where is Norway?

O tell me, little children, have you seen her—
The tiny maid from Norway, Nikolina?
O her eyes are blue as cornflowers, mid the corn,
And her cheeks are rosy red as skies of morn!

Nikolina! swift she turns if any call her,
As she stands among the poppies, hardly taller,
Breaking off their scarlet cups for you,
With spikes of slender larkspur, burning blue.

In her little garden many a flower is growing—
Red, gold, and purple in the soft wind blowing,
But the child that stands amid the blossoms gay
Is sweeter, quainter, brighter e'en than they.

—*Celia Thaxter*

To a Butterfly

Wordsworth wrote of insects and birds as well as of the seasons. He was a poet of nature.

I've watched you now a full half hour,
Self-poised upon that yellow flower;
And, little butterfly, indeed
I know not if you sleep or feed.
How motionless!—not frozen seas
More motionless! and then
What joy awaits you, when the breeze
Hath found you out among the trees,
And calls you forth again!

This plot of orchard ground is ours;
My trees they are, my sister's flowers;
Here rest your wings when they are weary;
Here lodge as in a sanctuary!
Come often to us, fear no wrong;
Sit near us, on the bough!
We'll talk of sunshine and of song;
And summer days when we were young;
Sweet childish days, that were as long
As twenty days are now.

—*William Wordsworth*

Fern Song

J. B. Tabb was a real poet. He could say very much in a few words. He saw beauty in every flower and tree and brook. He was born near Richmond, Va., in 1845. He died in 1909. The last few years of his life he was blind, but he continued to write of the beauties of the world. The Fern Song tells how the rain beats on the leaves of a fern, which seems to spread out its arms to catch the drops.

Dance to the beat of the rain, little Fern,
And spread out your palms again,
  And say, "Tho' the sun
  Hath my vesture spun,
He had labored, alas, in vain,
  But for the shade
  That the Cloud hath made,
And the gift of the Dew and the Rain."
  Then laugh and upturn
  All your fronds, little Fern,
And rejoice in the beat of the rain!

—*John B. Tabb*

Bob White

George Cooper was born in New York, May 14, 1840. At the age of sixteen he began to write poems for the magazines. His poetry was written for children. He has also written many songs and ballads. Mr. Cooper practiced law for many years and is still living.

Do you know Bob White's call? Have you never heard him sing on a bright summer morning?

There's a plump little chap in a speckled coat,
And he sits on the zigzag rails remote,
Where he whistles at breezy, bracy morn,
When the buckwheat is ripe, and stacked is the corn,
"Bob White! Bob White! Bob White!"

Is he hailing some comrade as blithe as he?
Now I wonder where Robert White can be!
O'er the billows of gold and amber grain
There is no one in sight—but hark again:
"Bob White! Bob White! Bob White!"

Ah! I see why he calls; in the stubble there
Hide his plump little wife and babies fair!
So contented is he, and so proud of the same,
That he wants all the world to know his name
"Bob White! Bob White! Bob White!"

—*George Cooper*

Four-Leaf Clover

Ella Rhodes Higginson was born in Kansas, and is now living in the State of Washington. She was for several years editor of the Seattle *Sunday Times*. Her writings comprise several short stories, novels, verses, and books of travel. This delightful poem is one of her most popular pieces of verse. Tell the meaning of the last two lines of the last stanza. Have you ever found a four-leaf clover? Tell the class where it was, and how you came to notice it.

I know a place where the sun is like gold,
And the cherry blossoms burst with snow,
And down underneath is the loveliest nook;
Where the four-leaf clovers grow.

One leaf is for hope, and one is for faith,
And one is for love, you know,
And God put another in for luck—
If you search, you will find where they grow.

But you must have hope, and you must have faith,
You must love and be strong—and so,
If you work, if you wait, you will find the place
Where the four-leaf clovers grow.

—*Ella Higginson*

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Daisies

Bliss Carman is a Canadian poet. He tells us in the first stanza that the daisies are an army. Who commanded this army? Have you ever heard an oriole sing?

Over the shoulders and slopes of the dune
I saw the white daisies go down to the sea,
A host in the sunshine, an army in June,
The people God sends us to set our heart free.

The bobolinks rallied them up from the dell,
The orioles whistled them out of the wood;
And all of their singing was, "Earth, it is well!"
And all of their dancing was, "Life, thou art good!"

—*Bliss Carman*

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A Child's Thoughts of God

Elizabeth Barrett Browning, the wife of Robert Browning, was born in England and died in Italy. She was a noted English poet.

They say that God lives very high!
But if you look above the pines
You cannot see our God. And why?

And if you dig down in the mines
  You never see Him in the gold,
Though from Him all that's glory shines.

God is so good, He wears a fold
  Of heaven and earth across His face—
Like secrets kept, for love, untold.

But still I feel that His embrace
  Slides down by thrills, through all things made,
Through sight and sound of every place;

As if my tender mother laid
  On my shut lids, her kisses' pressure,
Half waking me at night; and said
  "Who kissed you through the dark, dear guesser?"

—*Elizabeth Barrett Browning*

Psalm 100

A Psalm of Praise

Make a joyful noise unto the Lord,
  all ye lands.
Serve the Lord with gladness; come
  before his presence with singing.
Know ye that the Lord he is God: it
  is he that hath made us, and not
  we ourselves; we are his people,
  and the sheep of his pasture.
Enter into his gates with thanksgiving,
  and into his courts with praise:
  be thankful unto him, and bless
  his name.
For the Lord is good; his mercy is ever-
  lasting; and his truth endureth
  to all generations.

The Sandman

Margaret Thomson Janvier (1845–1913) was born in New Orleans. She wrote many books for children. Everyone knows the story of the Sandman, but few have written poetry about him.

The rosy clouds float overhead,
  The sun is going down;
And now the sandman's gentle tread
  Comes stealing through the town.
"White sand, white sand," he softly cries,
  And as he shakes his hand,
Straightway there lies on babies' eyes
  His gift of shining sand.
Blue eyes, gray eyes, black eyes, and brown,
  As shuts the rose, they softly close,
When he goes through the town.

From sunny beaches far away—
  Yes, in another land—
He gathers up at break of day
  His store of shining sand.
No tempests beat that shore remote,
  No ships may sail that way;
His little boat alone may float
  Within that lovely bay.
Blue eyes, gray eyes, black eyes, and brown,
  As shuts the rose, they softly close,
When he goes through the town.

He smiles to see the eyelids close
  Above the happy eyes;
And every child right well he knows—
  Oh, he is very wise!
But if, as he goes through the land,
  A naughty baby cries,
His other hand takes dull gray sand
  To close the wakeful eyes.

Blue eyes, gray eyes, black eyes, and brown,
As shuts the rose, they softly close,
When he goes through the town.

So when you hear the sandman's song
Sound through the twilight sweet,
Be sure you do not keep him long
A-waiting in the street.
Lie softly down, dear little head,
Rest quiet, busy hands,
Till, by your bed his good-night said,
He strews the shining sands.
Blue eyes, gray eyes, black eyes, and brown,
As shuts the rose, they softly close,
When he goes through the town.

—*Margaret Thomson Janvier*

The Sandpiper

Celia Thaxter was born in 1835 and died in 1894, at the Isle of Shoals, Maine. She spent most of her life on the seacoast, and learned the ways of many birds and animals.

Across the lonely beach we flit,
One little sandpiper and I;
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit,—
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit along the beach,—
One little sandpiper and I.

I watch him as he skims along
  Uttering his sweet and mournful cry;
He starts not at my fitful song,
  Nor flash of fluttering drapery.
He has no thought of any wrong;
  He scans me with a fearless eye;
Stanch friends are we, well tried and strong,
  The little sandpiper and I.

Comrade, where wilt thou be tonight
  When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
  To what warm shelter canst thou fly?
I do not fear for thee, though wroth
  The tempest rushes through the sky;
For are we not God's children both,
  Thou, little sandpiper, and I.

—*Celia Thaxter*

The Arrow and the Song

Can you give the meaning of the last stanza? Your teacher will help you.

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long afterwards, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

—*Henry Wadsworth Longfellow*

Wild Geese

The wind blows, the sun shines, the birds sing loud,
The blue, blue sky is flecked with fleecy dappled cloud,
Over earth's rejoicing fields the children dance and sing,
And the frogs pipe in chorus, "It is spring! It is spring!"

The grass comes, the flower laughs where lately lay the snow,
O'er the breezy hill-top hoarsely calls the crow,
By the flowing river the alder catkins swing,
And the sweet song sparrow cries, "Spring! It is spring!"

Hark, what a clamor goes winging through the sky!
Look, children! Listen to the sound so wild and high!
Like a peal of broken bells,—kling, klang, kling,—
Far and high the wild geese cry, "Spring! It is spring!"

Bear the winter off with you, O wild geese dear!
Carry all the cold away, far away from here;
Chase the snow into the north, O strong of heart and wing,
While we share the robin's rapture, crying, "Spring! It is spring!"

—*Celia Thaxter*

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The price marked hereon is fixed by the State and any deviation therefrom should be reported to the State Superintendent of Public Instruction. Provided second-hand books shall never exceed in price one half the price of new books.

PATENTED SEPT. 22, 1925

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